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ANOTHER
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OR,

The "BEAUTIES"

OF

SHAKSPEARE'S EDITOR.

For thee I dim these eyes, and stuff this head
With all such reading as was never read.

POPE.

Their heads were libraries out of order.

A NOTE upon the DUNCIAD.

SECOND PART.

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DIVISION THE SECOND


OF THE FIRST VOLUME.

PART THE FIRST.

Edmond the Commentator.

“ And you, MALONE, to critic learning dear,
“ *Correct and elegant!—refin’d tho’ clear.*”

[Courtenay.]

 **T**HE *Canonizers* of the Roman Calendar (excuse the pun!) waited, as we are told by Addison, till fifty years had elapsed, after the decease of their faint elect; at which time it was to be supposed that all cotemporaries, who might recollect a mistake, or correct a miracle, would be out of his way.

But the *Apotheosis*, which is due to Edmond, in *Queen Ann Street, East*, is already mature, and perfect.

“ *Viventi decus atque sententi.*”

I hasten, after the reapers, into that prolific stubble of *genius* and *fancy*, which the notes of *Edmond-Aristarchus* have left behind them, for us (poor gleaners) to explore.

* B

The

The *Canons* will be few and short, but the *Examples* interesting and pleasant; or I will never tell the Reader again that he may depend upon *me*.

Bentley in his preface to the Notes upon Horace, defining what sort of personages, critics, who deserve the name, ought, in *his* conception of them, to be, has drawn Edmond's portrait as if he sat for it.

" Est et per-acri insuper judicio opus; est sagacitate et ἀγχινοια; est, ut de *Aristarcho*, olim prædicabant, divinandi quâdam peritiâ, et μαντικη, quæ nullâ laborandi pertinaciâ acquiri possunt, sed naturæ solius munere, nascendique felicitate, contingunt."

[*Bentl. Pref. to Notes upon Hor:*

" CRITICISM is the daughter of LABOUR and of TRUTH."

[*Rambler*, N°. 3.

CANON

CANON I.

LE RÉCHERCHÉ.—*Gallicè.*

Or, "WHO WOULD HAVE THOUGHT IT?"—*Anglice.*

"*Edmond!* seek him out!—wind me into him!
—frame the business after your own wisdom."

[Gloster to *Edmund*, in *King Lear*.*]

EXAMPLE I.

"He wears a key in his ear, and a lock hanging
"by it."

[*Dogberry.*

This means *a lock of hair*—as *Edmond* and *Warburton* are agreed—but not as to the *key*. I need not say, that *Malone* is the victor in this conflict, a *key* being *his* fort.—According to *him*, *Dogberry's* pleasantry consists in the supposition that as being a *lock* it must have a *key* to it.

EXAMPLE II.

"What *Angel* calls me from my *flowery* bed?"

[*Titania*, in the *Midsummer Night's Dream*.]

* They see, with clearness, what is too remote for discovery—they find in every passage a secret meaning—a remote allusion, or an occult imitation.

[*Rambler*, 176.]

“ This (quoth Edmond) is a *parody* on the *Spanish Tragedy*, in which there is the following line.

“ What outcry calls me from my *naked* bed ? ”

☞ Such a notion of *parody* is new ;—for the line to which the covered (or *shadowed*) parody of another line is attributed, happens to be very poetical and beautiful.—The other line, if there was not a total want of resemblance, might with more colour, be deemed the *parody* of this.—But Edmond’s receipt is full as eccentric as if that part of the *Æneid* which *Cotton* has travestied, were to be called, in Virgil, the *parody of Cotton* !!

EXAMPLE III.

“ YOUR NAME ! ”—says Bottom to Pease-blossom.”
Midf. N. Dream.

“ It is taken ”—says Edmond—“ from the *Maid’s Metamorphosis*—not *printed* indeed before A. D. 1600 ;—in other words, printed *after* this play of the Midf. N. Dream !—but PROBABLY *written* some years before.

☞ N. B. first, the subject of imputed coincidence ! viz. the two words “ YOUR NAME.”

Secondly, the refinement of conjecture (the “ *divinandi peritia*,” which Bentley intimates) that Shakspeare saw this other play in a *supposed manuscript*,—and stole from it *those two words* !!


EXAMPLE

EXAMPLE IV.

“ Still climbing trees [in] the *Hesperides*.”

L. L. Loft.

Edmond supposes that Shakspeare conceived the *Hesperides* to be the name of a Garden, like the *Thuilleries*; though in the passage to which he adverts, the word (of) in place of the word (in) (which may however be high-treason) would restore *the Ladies*;—with whom I cannot but think Shakspeare was made acquainted by the same translations,* or dictionaries, which told him of the *Garden*.

 The same poet, according to Edmond, has written

“ Before thee stands this fair *Hesperides*,
“ With golden fruit, but dangerous to be touched;
“ *Her* face, &c.”

[Pericles.

A description which gives a human form, and a sex to the name.

But Edmond says, “ No !” and his reasons are two.

1. “ Because he (Shakspeare) could not have imagined *Hesperides* was the name of *Antiochus's* daughter.

2. “ Because *he* considered *Hesperides* to be the name of a garden.”

* Edmond himself informs us that *Ovid's* pagan mythologies were then familiar, in their English dress, to all who chose to converse with 'em.

For which ingenious libel on the poet, he cites the passage first mentioned.

Of these *arguments in a circle*, Edmond is enamoured. A logician of the *old school* would have inverted the syllogism as to the name of the garden. He would have said;—1. That Shakspeare does not use it, as the name of Antiochus's daughter, but as a poetical description, to "*shadow*" the difficulty of reaching her; which he also marks by the words—

"Dang'rous to be touch'd."

and that by this use of the word "*Hesperides*," he demonstrates what none but Edmond, (who is a *Pyrrhonist*—*professed*, unless where credulity is the *order of the day*) would have doubted; his intention to describe *the Ladies*—not *the Garden*, in the other play.

But a logician of *the old school* is not an editor of Shakspeare, with E. M. for his initials.—"*Nous avons changé tout cela*," was the answer of the *Médecin malgré lui*, when reminded that Anatomy, before *his* time, had supposed the heart upon the left side!

"*Cela ressemble trop à l'ancien régime*," was the "almost proverbial spirit of reform (as it was called) "after the death of Louis XIV. in France."

[*Bol. Lett. to Wyndham.*]

EXAMPLE

EXAMPLE V.

“ *Aliusque et idem nasceris.*

“ *Caius.*—Rugby, come to the court vit me;
By gar, if I have not *Anne*-Page,
I shall turn your head out of my door.
[Exeunt Caius and Rugby.]”

“ *Quickly.*—You shall have *Anne*, fool’s head of your own. No! I know *Anne*’s mind for that.”

“ *Mrs. Quickly, I believe,* intends a quibble
“ between *Ann*, founded broad, and *one*, which
“ was formerly, sometimes—pronounced *on*. In
“ the Scottish dialect *one* is written, and I suppose,
“ pronounced “*Ane*.”

“ In 1603 was published,
“ *Ane* verie excellent and delectable treatise,
“ entitulet *Philotus*,” &c. [Malone.]

EXAMPLE VI.

Thou common friend *that’s* without faith and love.

“ *That’s*,” PERHAPS, quoth Edmond, is here used,
not for “who is,” but for “*id est*”—“that is to say.”
Malone.

PERHAPS *it is not*:—for there is no occasion to
suppose *that it is*. M. F.


EXAMPLE VII.

Stephano.—

“ Now, jerkin, you are like to lose your *hair*,
“ And prove a *bald* jerkin.”

He is taking a suit of glistering apparel from the line, on which Ariel had placed it.—“ Jerkins, quoth Edmond, “ are made of goat-skin, and seem “ to have been part of the wardrobe of the theatres, in our author’s time.

“ However, as the apparel brought in by Ariel, “ is described as glistering, the garments here “ spoken of, were PROBABLY ornamented with tinsel, or gilt leather, and hung upon a *hair line* !!!”

 *First*, A goat’s-skin *would* have been the jerkin here described, except that it COULD BE NO SUCH THING, for the reasons alledged.

Secondly, This apparel described as glistering, was PROBABLY tinsel or gilt leather. A *Minutian*, but elegant superfluity, which answers no question!

Thirdly, HAIR is the HAIR LINE, which is here, to be supposed the HAIR OF THE JERKIN; and the *hair*, by losing which, it becomes *bald* !!

EXAMPLE VIII.


There are critics and hyper-critics; there are logicians and hyper-logicians.

“ Draw her home with music.”

[Lorenzo to the musicians, who are to serenade Jessica.

“ Shakspeare, *I believe*, was thinking of the custom of accompanying the last waggon-load at the end of the harvest, with rustic music.”

[*Malone*,

 The

☞ The words that precede, are these—

Come ho! and wake Diana with a hymn;
With *sweetest touches* pierce your mistress' ear.

So that Lorenzo, by *Farmer* * *Edmond's* account, puts *Jessica* (in his thoughts) into a waggon, that carries home the last waggon-load of the harvest; and when he recommends a serenade of *sweetest music* (or *touches*) for *Jessica's* (private) ear, he is thinking of *Blowzibella* and Co. at the harvest home!!

☞ This is not *gallant*, but is very *ingenious*.

EXAMPLE IX.

*Dii quibus imperium est, animarum,—Umbraeque silentes,
Et Chaos, et Phlegethon.*

“ Put out the light, and then put out the light.”

“ I will *now* put out the lighted taper which I hold,—and *then* put out the light—of *life*! To *put the light out*, was a phrase for “ *to kill*.” In the *Maid's Tragedy*, *Melantius* says—

“ 'Tis a justice, and a noble one; to *put the light out* of such base offenders.”

* I was writing this passage, when *the Cynic*, who was peering over the notes of *Titus Andronicus*, insisted upon it, that in justice to *my hero*, I should add these words: Act iv. scene iv. *Tit. Andronicus*, upon the term of honey-stalks—*Edmond* alluding to *Mason's* remark upon it, says—

“ Perhaps, the *author* was not so skilful a farmer as his *commentator*.”

[*Malone.*

This

This phrase is twice used in Sidney's *Arcadia*, for *killing a lady*. [Malone.]

I am so pleased by this *critique*, that I cannot help giving Edmond a little keepsake or two of my own, as an *Edmondulus*, or *providitore* for the Lion.

"*I'll darken your day lights*," is a pugilistic figure very *apropos* to *one* stage at least.

But as I know his classical predilections, I will give him a Lady * in Virgil's *Æneid*, who says to another Lady, "*extinxti me, teque, soror*;" i. e. "you have killed me, and yourself"—a metaphor taken from an *extinguisher*.

EXAMPLE X.

"Let me my service tender *on your lips*!"

[Iachimo to Imogen.]

"PERHAPS this is an allusion to the ancient custom of swearing servants into noble families!"

[Malone.]

EXAMPLE XI.

"A pension of thousands to be paid by *the Sophy*."

"They say he has been fencer to *the Sophy*."

He was thinking (says Edmond) of *Sir Robert Shirley*, Embassadour from *the Sophy* in 1612,

* N. B. This is *not* the *Anne*, sister *Anne*, of *Blue Beard*, in *Mother Goose's Tales*. [M. F.]

as

as we are told in Stowe's continuation, to which Camden agrees; *but in truth he arrived in 1611.*

He married Térèse, whose sister was one of the queens of Persia.

[*Euclid and Malone, hand in hand.*

There are strange coincidences in the world—Who would believe that such a passage as I am going to relate, is to be found in one of Steele's or Addison's papers, and apropos of a gentleman, whose name is written *Minucio*? Yet such is the fact.

"*Minucio* is a little philosopher who sets up for knowledge, by doubting and by contradicting others.

" This accomplished gentleman said, "it was a misfortune, that men of letters very seldom looked into the *bottom* of things." Will any man persuade me, said he, that this was not a concerted affair! That *four kings* are to come over here and lie at the *two Crowns and Cushions*;—that one of them is to fall sick;—that he is to lodge in *King Street*, and all this by accident!

" No! no! depend upon it, that *Tee—Tee—Neen—Ho—Ga—Rem*, Emperor of the Mohocks, was prepared for the adventure before hand.

" I do not like to contradict gentlemen, but I must beg leave to say, that, however, *Sa—Ga—Tealb—Roa—Getb—Tou*, and *E—Tow—Ob—Roam—Ree*, may have been surprized,—*Ho—Nee—Yetb—Taw—No—Rew*, knew it before he set his foot upon the English coast."

EXAMPLE

EXAMPLE XII.

" *The Tempest* was so called, because there had been a great storm in 1612."

[Malone.

EXAMPLE XIII.

Lear was necessarily written after Oct. 1604, because we have these lines :

" Fee! fah! fum!

" I smell the blood of a *British* man."

" He said *British*, because England was nominally become *Britain*! though it was a century later before the two countries were united!"

[Mal. 1—353.

☞ Let it here be remembered, *curious reader*! that *Lear* is King of *Britain*;—which makes the observation *more ingenious*.

EXAMPLE XIV.

" Weep for nothing,

" Like Diana in the fountain."

[As you like it.

" He alludes to a figure of Diana at the Cross in Cheapside, and "*the water prilling from her naked breast!!!*" which, it seems, are the words of Stowe, A. D. 1598, who describes an alabaster figure of *Diana*, that received and passed the water conveyed from the Thames.

☞ I touched

~~Q7~~ I touched upon this picturesque and fanciful note in the *Essence*, (2d ed.) p. 72 and 73.

I have recently discovered that Edmond has not playfully (but as gravely as the Sergeant could have done it) given a *Pindarico-Aristotelian* deduction, that by this *unquestionable* reference to the fountain at Cheapside, we can date that play in which it is found !!

[*Malone Chron. Ord.* &c. pag. 327.

EXAMPLE XV.

Locus est et pluribus umbris. [Hor:

We can * *shadow* more probabilities. E. M.

“The cloud-capt TOWERS,—the gorgeous palaces,—
The solemn TEMPLES,—the GREAT GLOBE itself,—
Yea, all which it inherit, shall dissolve,
And like this insubstantial pageant faded,
Leave not a wreck behind.” [Tempest.

~~Q3~~ I sometimes have conjectured (though I have not *shadowed* the pedigree with *Sir Isaac Heard*) that Edmond is a descendant from *Scriblerus*. At least, I am confident that he deserves to be, and that if he is, (which is quite a *Malonian* if) he is no degenerate offspring. *Bathos* was the fort of that ingenious critic. But for *Bathos* (to use Prospero's language)

“Deeper than did plummet ever found.”

* Here motley images her fancy strike,
Figures ill paid, and *families unlike*.

[Pope.
Read

Read and admire "*that illustration*," of these beautiful and celebrated verses which Edmond (with such modesty of light) represents the following passage to convey—

"Over the first gate (of King James's Queen's triumph, in 1604—not *very long before this play was written* !*) was represented the true likeness of all the notable houses, TOWERS, and STEEPLES, within the Citie of London.

"The sixth arch was erected above the Conduict in Fleete Streete, whereon THE GLOBE of the world was seen to move.

"At Temple Bar, a seventh arche was erected, the fore-front whereof was proportioned in every respect like a TEMPLE—being dedicated to *Janus*!!"
[Malone.

☞ Let me add, that I have not a doubt he was thinking of THE GLOBE THEATRE !!

[Minutius Felix.

☞ I am happy to find, what indeed I had assumed in my dedication of the *Effence*, that Edmond is a reader and quoter of *Coryate's Crudities*. He expressly refers to him in page 104, vol. 1, part the 2d, and quotes the original quarto edition. It is true that he quotes him to refute him, but that is no dishonour to either of the parties. In another passage, page 68, he gives him credit for historical integrity, and supposes that no *scenes* existed at *Venice*, because *he* does

* "*Some time before the beginning of this play*," &c. &c.

[Bayes in the *Rehearsal*.

not

not mention them, (though he *does* mention *apparell, shewes* and *music*,) which is a *rapid* inference, but very civil to *Mr. Coryate**.

☞ Surely, Edmond himself had ascended one of these *cloud-capt towers* when he wrote this *nubilous* commentary upon them.

“*Infert se septis nebulis, neque cernitur ulli.*”

EXAMPLE XVI.

“And if the boy have not a woman’s gift,

“To rain a shower of commanding tears,

“An onion will do well for such a shift.”

[*Tam. of the Shrew.*

“This, it is *not unlikely*, (one of the *shadowed probabilities*, which Edmond loves to his heart) was an expedient used by the actors of interludes.”

[*Malone.*

* *By the way*—to this great man (*Coryate*) are dedicated (as they should be to Edmond,) “*Phaleuciac Hendeca-syllables—trimeters—catalectics—antispastic asclepiads—dicoli distrophis, rithmical, and hyperrithmical.*” [*Coryate.*

☞ Edmond cannot help *inventing*, as a reporter, though I am convinced he means to be an *historian*.

For example—

He finds “no ground for this writer’s (*Coryate*) ASSERTION, that female performers had appeared on the English stage before he wrote.

The words in *Coryate* are these:

“Here I observed certain *things that I never saw*, for I saw women act, *a thing that I never saw before*—though I HAVE HEARD that it hath become *sometimes* used in *London*.”

EXAMPLE

EXAMPLE XVII.

“ Merfes profundo! pulchrior evenit.”

Horace.

“ Oh, fome authority how to proceed,

“ Some tricks, fome *quilletts*, how to cheat the devil.”

[Love’s Lab. Loft.

☞ “ *Quillet* is the peculiar word adapted to law-chicane. I imagine the original to be this:

“ In the French pleadings every feveral allegation of the plaintiff’s charge, and every diftinct plea in the defendant’s answer, began with *qu’il eft*, from whence was formed the word *quillet*, to fignify a *false charge*, or an *evasive answer*.”

[Malone.

☞ - - The Chaos dark and deep,

“ Where namelefs fomethings in their caufes fleep.”

[Pope.

EXAMPLE XVIII.

Tam. of the Shrew.

“ Gru. Let their heads be fleekly combed, their

“ blue coats brushed, their garters of an

“ *indifferent knit*.”

A very ingenious friend of mine told me that he had a good ftory for me, but that he had *seven more*, to introduce it.

And I remember a very fophiftical advocate from North Britain, who faid, in broad Scotch, addreffing

addressing himself to the Peers.—“ To this, my
“ Loards, there are *two* objections : To those *two*
“ objections I have *sax* answers to mak.” I was
to dine with a Peer of that same House. His eye
caught me—It said, or seemed to say, “ Let this
be the * *dinner bell* !”

Thus, before I can *play with* Edmond, I must,
like *Dumourier's* artillery, kill some of my own
friends who are *in my way*.

Be attentive, *curious readers*,—and I anticipate
your blessing.

Johnson.]—“ What is the sense of this *I know*
not—(how consoling to the uninitiated ! how re-
freshing to the ignorant !) *unless* (now then we
shall have it, though insinuated with modesty)
it means that their garters should be *fellows—in-*
different—or *not different the one from the other.*”

Before I proceed, I must here observe how de-
lightfully the habit of criticism (that “ *euphrasy*
and rue of the angel”) purges the intellectual vi-
sion of a *commentator's* eye.

Dr. Johnson had no such oculist at his elbow
when he wrote his *dictionary*, which intimates
nothing like the sense which is here given to the
word *indifferent*, though it gives not fewer than
six meanings of the term.

* A name given to a respectable Sergeant in the House of
Commons. “ Is the House up ?” “ No,” was the answer,
“ but Sergeant——is—which is the same thing.” N. B.
This anecdote I never dare to relate before *my* Sergeant.

* C

[*Steevens.*

Steevens.]


“ This is rightly explained.

“ So in Hamlet,

“ As the *indifferent* children of the earth.”


In which play and passage, it means nothing like it—but is to be understood in the fifth sense given to it by Johnson, viz. “ of a middle “ state, neither good nor worst.”

It is the answer made by two courtiers to Hamlet’s question. “ Good lads, how do ye “ both.” The answer does not mean to say more than “ pretty well, I thank ye, as times go.” It would be ridiculous to suppose they meant “ we “ are like all other children of the earth,” or “like “ all other men ; there is no difference between “ us two and the rest of mankind.” Such an answer would be an impertinence. In the other sense it is natural and proper.


 *Malone.*—“ PERHAPS, by garters of an *indifferent* knit, the author meant parti-coloured garters—garters of a *different* knit.”


“ In Shakspeare’s time *indifferent* was sometimes used for *different* !!


“ That garters of a different knit were formerly worn, appears from *TEXNOFAMIA*, or the marriage of the arts, (thank you, say the Country Gentlemen) where the following stage direction occurs—“ *Phantastes* in a branched velvet jerkin, red silk stockings, and parti-coloured garters !!”

 Note. *First*, the position that *in-different* means *different* ; or, according to Edmond’s notion

notion of *In*, as an *intensive* * *particle*, very different.

 Note. *Secondly*, the irresistible consequence, or corollary, that garters of a different *knit*, are the same as garters of a different *colour*—in other words, *parti-coloured*.


 Note. *Thirdly*, the inference that because *parti-coloured* garters were *sometimes* worn, they were the garters here intended.

 Note. *Fourthly*, that they were sometimes worn *by servants*, and were consequently to be worn by the fellow servants of Grumio, because *Phantastes*, a ridiculous or theatrical personage (as the very name and scene of the direction import) wore them over his red silk stockings, under a velvet jerkin branched.

EXAMPLE XIX.

A man worth any woman—over buys me,
Almost the man he pays.

[*Imogen* speaking of *Posthumus*.]

 Note. “So small is *my* value, and so great, *his*, that in the purchase he has made (for which he paid *himself*) for much the greater part, and almost the whole, he has nothing in return. The most minute portion of *his* wealth would be too high a price for the wife he has acquired.”

[*Malone*.]

I must admit (as the ladies, and with longer nails than I approve, insist) that it is a very *un-gallant* interpretation.

* [*Essence*, pag. 1, *dedic.* 2d ed.]

The Sergeant assures me that *Imogen* could not be *heard* in the Common Pleas, if she offered *there* so degrading a confession, especially being a *feme covert*—that it is therefore *bad law*.

But it is impossible that *Imogen* could mean to undervalue herself at all; and as the words carry no such import, it is the visionary genius of Edmond that stamps an impression foreign to that of the seal in his hand. This I call the magic of critical invention, the magic of discovering that which does not exist.

EXAMPLE XX.

“ And I have not forgotten what the inside of a church is made of—I am a pepper-corn—a *brewer’s horse*.” [*Falstaff*.]

* *Malone*.]—(1.) “ *A brewer’s horse*, PERHAPS was apt to be lean with hard work.”

✂ “I never had the honor to see them in Shakespeare’s time; but if I may reason from what I see of them in my *own* time, they would be almost proverbial similies, for that which is the reverse of lean.” [*M. Felix*.]

“ (2.) (says *Edmond-Zimri*) a brewer’s horse “ may *not* mean a dray-horse, but the cross-beam on which barrels are carried into cellars, &c. The allusion may be to the taper-form of the machine.”

✂ “ *A brewer’s*

☞ “ A *brewer's horse* is, however, mentioned in *Aristippus*, or the *Jovial Philosopher*, 1630.

“ To think Helicon a barrel of beer is as great a sin as to call Pegasus a *brewer's horse*.”

N. B. The sentence just quoted is an *Acrocastrian* *apropos de bottes* for this *brewer's horse*.

☞ After he has given us these two keys of the lock—he descends, but with becoming dignity, into the regions of common sense, by telling us that it was of *no consequence*, and that it may be taken for *any dissimilitude*. This makes the rest of the note gratuitous acquisition to *Messieurs Rivington and Sons*, &c. &c.

EXAMPLE XXI.

No more truth in thee than a *drawn fox*.

Falstaff.

Warburton had said that by *drawn* was meant often bunted.

Johnson thinks it means “ an exenterated” fox—the form of the animal without its powers, though he admits *drawn* to be a hunter's term for pursuit by track—but adds, that his own interpretation better suits the *stewed prune* that precedes.”

Malone.]—Outstrips his friend, and says, this *drawn fox* is, PERHAPS, a fox *drawn* over the ground, to exercise the hounds.

Then he adds this curious account of a fox, (qu. if not in the *sister-Island*,) who, when drawn out of his hole had the sagacity to counterfeit death, that he might thereby obtain an opportunity to escape.

EXAMPLE XXII.

Falstaff.—Tut, Tut ;—good enough to *tofs*.

Malone.—before the Irish rebellion, (I thought *second sight* had been *Scotch* monopoly) makes a paraphrase of by adding the words “upon a pike!”

EXAMPLE XXIII.

— — — Vexed I am

Of late with passions of *some difference**—
Conceptions only proper to myself.

**Malone*.]—Fluctuation of opinions and desires.

“Very like a whale!”

says the Cynic.

But it is curious to see how *one* ingenuity supercedes *another*.

Velut unda supervenit undam.

In Hamlet, another editor converts the mad Ophelia into a learned herald—“You may wear your rue with a *difference*.” An heraldic word, says Mr. Steevens, and quotes Holinghead as Ophelia’s prompter. A *difference*, according to *him*, is a mark of distinction amongst heralds.

Edmond

Edmond is equally ingenious, but he likes to wear it with a *difference*, and therefore, in this place, where the heraldic metaphor would be apposite enough, he despises it, and explains the term *difference* in a way that no human creature, but himself did, or could explain it.

EXAMPLE XXIV.

We that take purses go by the moon and seven stars, and not *by the sun*—he—“that wandering knight *so fair*.”

Malone.]—“Falstaff starts the idea of Phœbus, i. e. the sun—but deviates into an allusion to “*El donzel del Febo*”—“*the knight of the sun*,” in a Spanish romance, translated under the title of “The Mirror of Knighthood,” during the age of Shakspeare.

“This illustrious personage was most excellently *fair*, and a great *wanderer*, as those who travel after him, (how witty! and playful!) *through three thick volumes* (beautifully alliterated!) *in quarto*, will discover.

“Perhaps the words—

“That wandering knight *so faire*,”
are part of some *forgotten ballad*, the subject of this harmless hero’s adventures!!”

EXAMPLE XXV.

“If I do, *fillip me with a three-man’s beetle!*”

Falstaff.
I con-

I conceive the note that follows, to be the *πανυπερτατον* of the *Canon* before us.

Malone.]—"A diversion in common, with boys in *Warwickshire*, and the adjoining counties, on finding a toad, to lay a board about *two or three feet long*, at *right angles* over a stick, about *two or three inches diameter*, as per sketch ;



then placing the toad, the other end is struck with a bat or large stick, which throws the creature *forty or fifty feet* perpendicular from the earth, and its return, in general, kills it.—This is called *filliping the toad !!*

EXAMPLE XXVI.

"Tu caye ne minuas."

[Horace,

"The front of heav'n was full of *fiery shapes*—
The goats ran from the mountains ; and the herds
Were strangely clam'rous to the frightened field."

[Glendower in Hen. IV. pt. 1.

Now for a note worthy of the editor and critic, *professed*—a note which converts the Poet of Nature, 1597, into a Fellow of the Royal Society, erected A. D. 1692-3.

I once thought Cato's library, upon the Italian stage, recorded by Addison, and which had Plutarch's lives in it, was the most beautiful anachronism that ever appeared. But *Chevalier's*

lier's quotation from Diodorus Sciulus against Christianity! supplanted the earlier competitor—and what is to come puts them both under its leg.

“ Omne simili diffimili gaudet.” E. M.

“ Shakspeare appears to have been as well acquainted with *rarer* phenomena, as with *ordinary* appearances of nature.”

“ A writer in the Philosophical Transactions, No. 207, describing an *earthquake* (which is rather a different *circumstance* in its probable effect upon cattle, from these *fiery shapes* in the heaven or sky,) in Catania, near Mount *Ætna*. (Thank you, Mr. Travelling Edmond, for your local helps to those, who, like me, are no travellers!) “ by which *eighteen persons were destroyed*, (*They*, at least, were not *goats* or *cattle*) mentions *one* of the circumstances that are said here to have marked the birth of Glendower.

“ There was a blow, as if all the artillery of the world had been discharged at once.” (This reporter, said my son to me, ought surely to have been rather an epic poet than a natural philosopher. “ The sea retired from the town above two miles—the birds flew about astonished.”

“ The cattle in the fields ran crying.”

Happy coincidence! *if true!* (I exclaimed) though inauspiciously for the illustration of this effect

effect arising from artillery) or *quasi* artillery (as the Sergeant expresses it) which Edmond thinks the same thing as a *fiery shape*, I had just been walking in a field of my own, and *my* cattle having taken fright at a sudden explosion made by cannon, "*ran crying all over the field.*"

Thus far I had written before I *saw* No. 207, to which Edmond alludes.

But who will *now* deny that Edmond is not only a poet's editor, but *a poet himself*; or, perhaps, as he was *half* a poet when he *saw* the patent of Sir William SIDLEY, he is now become *a poet and a half*.

A sublimer *fiction* has not produced the *Odyssey*, nor the legendary tales of Ariosto.

First, in honor to a very subordinate branch of the epic, if Edmond's *copy* had the faintest resemblance to the *original* assumed, it would prove, by *epic* more than *logical* reasoning, that Shakspeare was acquainted with such *rarer phenomena*, as a very uncommon earthquake produced in 1692-3, which is the date of the account, and is near a century later than Edmond's date of this play.

But now for *the fact with a negative before it*; I mean the *poetical accuracy* of the reference. I, who have *seen*, and have *read*, the original which Edmond *professes to copy*, aver that nothing *like* the citation is there to be found, so far as it respects *the coincidence alleged*; which, in every incident, and in every
word

word of the supposed original, is the pageant of Edmond's brain.

- - - Ardentem frigidus Ætnam
Infiluit.

So far I am, like him, a *negative-ist*.

In the *next* place I affirm, with equal confidence, that what *is* in the original; that is, in the letter (for such it is) utterly destroys the similitude here imagined, or, in other words, created.

The writer, who is an Italian correspondent of Malpighi, details many particulars which mark the extreme and peculiar, if not unexampled, violence, of the event, such as, that whole cities were destroyed, and rocks torn from the mountains, (which *rocks* may, perhaps, be Edmond's *goats*) the earth dancing; or, like an ague, shaken from side to side. Instead of *eighteen persons destroyed*, fifty-nine thousand, nine hundred and sixty-three were killed;—great part of Catanea was destroyed;—Syracusa shattered, but not ruined;—a particular street in the town of Noto, hung, on one side, like an inclined wall;—grottos fell in;—walls leapt, as if taken and carried away;—two rocks met across a river and closed the valley up;—the sea ran down; but I cannot, with spectacles, discover *the two miles*;—which, perhaps, may be *inferred*. The earth opened;—running waters dried up;—cities were like a desert, and heap of ruins."

The

The only words that bear at all upon the *sound* and the *fiery shape*, (which, for argument sake, we must combine in the allusion,) are what follow; and the reader will do me the honour, when he has *read* these words, to read *again*, (with homage, bordering upon idolatry,) Edmond's note:

"Some persons which, the evening before, were travelling in the country, observed a *great flame of light*, at, about, an Italian mile's distance, and so bright, that they took it for a *real fire*; and though they went directly towards it, yet it *seemed* to keep at the same distance from them.

"Whilst they were observing of this appearance, the earthquake *begun*, which was sensible to the *horses they rode*, who were affrighted thereat; the trees were all shaken; upon this, the amazed travellers looking for the light they saw just before, found it *vanisbed*. — — — a noise like cannon at a great distance!"

After I had read this No. 207, and had compared it with Edmond's *running goats*, his *crying berds* upon a full gallop in the fields, and his chorus of *all the artilleries in the world fired off at once*; reminded me of something, which is very apropos of *his* artillery, I mean of a distinction between a *gunner* and a *gunster* in the Guardian or Tatler, I forget which.

"The *gunster* (as we are there told) only means to surprize, and, perhaps, to entertain the

the reader. He deals in *wind guns*, which knock down those who make use of them; and, according to the various compressions of the air, (very *apropos* of the Catanian earthquake,) make bounces that cannot be heard without laughter.

“ Vitio carentem

“ Ludit imago

“ Vana, quæ portâ fugiens eburnâ,

“ Somnium ducit.”

The Sergeant here, to my astonishment (at a man of his order and precision,) became an advocate for Edmond, and spoke for him thus, having disclaimed a fee :

“ I begin, said he, with Horace’s rule :

Ficta voluptatis causâ sint proxima veris!

I consider Edmond’s edition of Shakspeare as a book intended, as well as calculated, for mere amusement.

We have here *proximity of truth* enough, and we are never to forget that wit is the talent (by its definition) of combining remote allusions.

We have *horses frightened*. Horses are cattle, at least, in *common parlance*; a *fire* and *canon*, both indeed at a distance; but still we have them—we have an *earthquake*—we have the *retiring sea*—and we have *Catanea* for one of the cities materially affected by this accident.

It is true we have no *herds running and crying in the fields*, but those phenomena may be *inferred*;—as they would have been herds of singular

gular apathy, who would *not* have *run*, or who would *not* have *cried* at such an occurrence."

With similar address he touched upon the other topics ; but I, assuming the Chief Justice, when he had closed his argument, ruled as follows :

" That Edmond's note was the *Effence* of No. 207, according to the definition of that word as given us by Dr. Johnson, as follows :

" *Effence* is but the very nature of any thing, *whether existing or not.*"

[Johns. Dict. in v.

~~Q~~ I must here make a little digression to another playful stroke of Edmond's reference. It is apropos of his favorite boast,

— — — " Se
Cum magnis vixisse." — — —

" Butler, (says Edmond,) as the late Mr. Burke observed several years ago *to me*, has well illustrated the principle on which they went, (the dedicators) when he compares them to the archer who draws his arrow to the head, whether his object be a goose or swan."

[*Dryden's life by Malone.*"]

Of course, in the note upon this text, we have not only that image, but other allusions, and their vehicles, other lines, to be copied from Hudibras.

But who would have thought or dreamt that Burke wrote the Guardian, vol. 1. No. 4? in which paper occurs the identical remark, in
which

which paper, as in Edmond's note, the whole passage is quoted at length, and in which paper (a coincidence no less fortunate!) a dedication is annexed, ridiculously fulsome in the hero's praise, just as in Edmond's note a sample of the same kind is adduced by *him*.

EXAMPLE XXVII.

"*Capitulate* against us, and are up."

To *capitulate*, says Mr. Editor Steevens, means to *make head*.

But Edmond more ingeniously puts the *tail* for the *head*, by telling us what all of us knew before, that "*capitulate*" means "*per capita seu articulos pacisci*;" and then adds, that it is used *very nearly* in that sense here, i. e. just as near as *war* in its commencement, is to the *peace* that closes, or truce that suspends it.

But without adverting incommodiously to the awkward expression *pacisci*, Edmond informs us that, in fact, the Percies *did* capitulate; i. e. alledged grievances by way of *articles* on which the rising was founded.

In that sense, all enemies and all rebels *capitulate*; nor is war, in modern courtesy, ever declared without such a *capitulation*; but it prevents, alas, no effusion of human blood.

N. B. This note was *lent* me by a gentleman very much in the secrets of the *corps diplomatique*.

EXAMPLE

EXAMPLE XXVIII.

A conqueror that will *pray in aid* for kindness where
he for grace is kneel'd to.

[*Praying in aid* is a term used for a petition
made in a Court of Justice, for the calling in
of help from *another* who has *an interest in the
suit!*"] *Malone.*

This cannot be the meaning here, which makes
the note more ingenious. [*Min. Felix.*]

EXAMPLE XXIX.

Apemantus.—Heav'ns! that I were a *Lord*.

Timon.—What would'st thou do then, Apemantus?

Apem.—Even as Apemantus does now—hate a
Lord with all my heart.

Tim.—What, thyself?

Apem.—Ay.

Tim.—Wherefore.

Apem.—That I had *no angry wit* to be a *Lord*.—
Art not thou a merchant?

Merch.—Ay, Apemantus."

The tub to the whale is *angry wit*—and the
editors disport around it.

Enter *Whale the first*, or *Johnson*.

"The meaning *may* be—"I should hate my-
self for patiently enduring to be a *Lord*."
This is ill enough expressed;—*perhaps* some
happy change may set it right. I have tried,
and *can do nothing*—Exit *Johnson* growling.
Enter *Steevens*, gracefully bowing.

"If

" If I hazard one conjecture, it is not with the smallest degree of confidence. By an "*angry wit*," Apemantus *may mean the poet*, who has been provoking him.

" The sense will then be thus : " I should hate myself, because I could prevail on no captious wit—like *him*—to take the title in *my* stead."

He then gives a reading which the author of *the Revival* offers, (who was the late Mr. Heath of Exeter,) viz,

" That I had so *wronged my wit to be a lord*"—a very acute and a very admissible change, as I should have thought, if my understanding had not been impregnated with *Malonian æther*, (an expression which *mut: mutandis*, I have borrowed from the late *James Boswell*). N. B. the author of that same "*Revival*" was an excellent scholar and (*pace æthered*,) a very ingenious critic.

Enter Edmond, simpering.

" I BELIEVE Shakspeare was thinking of the common expression—" he has *wit in his anger*," (of which, by the way, neither I, nor my wife, nor children, ever heard—but *we* are neither *witty* nor *angry*). " The difficulty arises here (proceeds Edmond) from the original editors paying no attention to abrupt sentences. Our author, I suppose, wrote—

That I had *no angry wit*: to be a Lord!

Art not thou a merchant?

" Apemantus is asked, why he should hate himself? he replies, " for this reason, that I had *no*

* D

wit

wit or *discretion* (a very eccentric definition of that playful talent!) but was *absurd* enough to wish myself one of that set of men whom I despise.

“ He then exclaims, with indignation—

“ To be a Lord!”

“ Such is *my* conjecture :—*Wit*, in the sense of a witty or ingenious person’s talent, was not, I suspect, the language of Shakspeare’s time.” [Malone.

I love refinement, and therefore *my* vote is for Edmond.

But as to his notion that *wit*, in Shakspeare’s time, did *not* mean a witty or ingenious person’s talent, I recommend him to the following passage in *Love’s Labour Lost*—

Maria.]—I know him, Madam, &c.

The only foil of his fair virtues glose,
Is a *sharp wit*, matched with too blunt a will,
Whose edge hath pow’r to cut, whose will still wills
It should *none spare* that come within its power.

Princess.]—Some merry, *mocking* Lord belike! &c. &c.

Compare this passage with Edmond’s remark!
—and then say if the *indiscretion* of mere *wit*
could be more discriminately marked. M. F.

But what shall we say of *Biron*?

His eye begets occasion for *his wit*,
Which his fair tongue, &c. &c.

- - - - turns to a *mirth moving jest*.

It is a portrait of the late *Charles Townshend*, who was, beyond all comparison, the *wittiest* man of his day, and, the *most indiscreet*!

It

It is the character of *Biron* himself in the whole play. M. F.

There is a division of this faculty into *five* branches, by *Hawes*, in 1554—which (quaint as it is) overlooks Edmond's wit. 1. Common wit, 2. Imagination. 3. Fantasy. 4. Estimation. 5. Memory. Edmond himself gives me this intelligence, page 308, vol. 10, in his note upon a sonnet,

But *great wits have short memories.*

One should think Edmond had no eyes to any thing which could offend *his* definitions; for else the following passages would have checked his triumphant assertion, "that *wit*, in Shakespeare's time did *not* mean what is understood by it in general, but signified (of all the birds in the air) *discretion*."

"If you spend *word for word* with me, I shall make
"your *wit* bankrupt."

[Thurio, in a battle of puns with Valentine. *Two gent. of Verona.*

"Thousand '*scapes of wit* make thee the father of
"their *idle dream*,"

[The Duke in *Measure for Measure*, alluding evidently to Lucio's banter upon his incontinence.

"There is a kind of *merry war* betwixt Signior Benedick and her;

"They never meet but there's a *skirmish of wit*."

[Leonato in *M. A.* ab. Nothing, alluding to *Benedick* and *Beatrice*.

D 2

"A college

“ A college of *wit-crackers* shall not *flout me*.”

[*Benedick* himself.

“ Thy *wit* is as *quick* as the greyhounds mouth,
it *catches*.”

[*Benedick* to Margaret, in answer to a pun.

“ That I was *disdainful*, and had my good *wit* out
of the *Hundred merry tales*.”

[*Beatrice* to *Benedick* at the masquerade.

“ He is the prince's *jester*—his gift is in devising impossible *slanders*—none but *libertines* delight in him; and the commendation is not in his *wit*, but in his villainy, for he both pleaseth men and angers them, and then they laugh at him, and beat him.”

[*Beatrice* again, masked as before, and ridiculing *Benedick*.

Warburton's judicious note (*pismire* as he is) being adopted by *Edmond*, (who says that *wit* in *Shakspeare's* time was the same thing as *discretion*) shall close the debate.

“ *His villainy*—by which she means his *impiety* and his *malice*. By his *impious jests*, she insinuates, he *pleased libertines*; and by his devising *slanders* of them he *angers* them.” [*Warburton*.

EXAMPLE XXX.

3d Lord.—I promise you, my Lord, you mov'd me much.

Apem.—*Much!*

Malone.]—Apemantus means to say, “ *that's extraordinary*.”

EXAMPLE

EXAMPLE XXXI.

There is no *crossing* him in his humour ;
When all's spent, he'd be *crossed* then as he could.

Theobald says, (" *poor Tib,*") that he would then have his hand *crossed* with money if he could.

This exposition, tho' made by a man who lyes flat, and stunned by hard blows, before Johnson came, (see division the first of this volume) is adopted by Malone ; but he adds, that *another* sense was *also* to be conveyed, i. e. " that he will then wish to undo the past, and would lament he had not been *crossed* before !"

EXAMPLE XXXII.

Burgomasters and great *oneyers*.

1 Hen. IV.

Theobald.]—" The reading which I have substituted—*Moneyers*, I owe to the friendship of *Nicholas Hardinge, Esq.*

" *Moneyer* is an officer of the Mint, who makes coin, and who delivers out the King's money.

" *Moneyers* are also taken for *bankers*."

This emendation was adopted by Warburton, but rejected, though with high compliments to *Mr. Hardinge*, by Mr. Heath, who adds, " that he had the honour to know *Mr. Hardinge*, and

D 3

that

that he entertained a very high opinion of his judgment."

Johnson calls it "a very acute and judicious attempt at emendation, which has not undeservedly been adopted by Warburton."

But he pays a higher compliment still to Sir Thomas Hanmer, who reads *great owners* "not without *equal and greater* likelihood."

"He, (Johnson,) is not satisfied that change is necessary, and conceives *great one-yers* a cant phrase for "*great ones*."

~~It~~ Hide your diminished heads! The sun is out!

[Malone.] — "PERHAPS Shakspeare wrote ONYERS, that is, public accountants.

"It is a course of the Exchequer when a sheriff makes up his accounts, &c. to set upon *his head* (a singular, but happy, expression,) O—NI—oneratur *nisi habeat sufficientem exonerationem*. He therefore becomes the king's debtor, and the parties *peruvaille*, as they are termed in law, for whom he answers, become *his* debtors, and are discharged, as with respect to the King.

"To settle accounts in this manner, is *still* called in the Exchequer to *ony*, and from hence Shakspeare, PERHAPS, formed the word ONYERS!!"

I have started this problem at the Exchequer in every one of its accounting departments, (though I wish that I had more to do with 'em than I have;) and the Officers appear to be as
much

much astonished as the boatmen were described in Lucian, quoted in *Bryant's Mythology*, when they were interrogated upon the banks of Menander, concerning those musical swans that were said, by the poets, to reside and sing there, particularly just as they were going to die. The Tellers, the deputy-Tellers, Clerks, &c. heard me with complacency, but looking at one another, marked their suspicion that my fortune would not be worse if the custody of the Chancellor should put it into the hands of a Committee.

☞ Here is another instance of the "*falsa voluptatis causa*!"

EXAMPLE XXXIII.

"*Square*, means *quarrel* in Shakspeare."

"*Square* and *quarrel* are synonymous terms for a *pane of glass*." [Malone.]

I never heard they were, and my glazier abjures the word.

But if there is any such word, as *quarrel*, for a *pane of glass*, it proves nothing to the purpose for which it was quoted, since it must be derived evidently from *quadreau*, a square, just as the same word *quarrel* is, when it means an arrow with a *square head*.

[Capell's ghost.]

EXAMPLE XXXIV.

Those that *Hobgoblin* call you and *SWEET Puck*.
You do their work, and they shall have good luck.

Malone.]—The epithet (*SWEET*) is not superfluous.—*Puck* alone was far from being an endearing appellation, it signified nothing better than fiend.

Pray what is the meaning of *Hobgoblin*? and what is the *endearment* of that personage?

M. F.

Johnson calls him *a frightful fairy*."

Johns. in v.

EXAMPLE XXXV.

" The *human* mortals."

M. N. D.

" *Human.*]—To mark the difference between men and fairies.

Fairies were *not human*, but they were yet subject to *mortality*!!" [*Malone.*

The amiably banian logic of this remark is unexampled, and is in *Sir Roger de Coverly's* best manner, though *be*, with more acuteness, but with equal simplicity, exculpates *Moll White* from the charge of riding in the air.

I never heard of the death and burial of invisible spirits, nor can the sextons of *my* parish,
at

at all enlighten me in that *aerial* register of
subterranean mortality. M. F.

EXAMPLE XXXVI.

“ Cowslips *tall*, her pensioners be.”

Edmond apprehends *tall* in this place to denote the *height* of the cowslips.

I will here apply to *him*, and with his own urbanity of good humour, what he addresses to Capell, viz. “ that although he has devoted his *life* to the obsolete antiquities of minute and verbal criticism, he has not been able to discover that in Shakspeare *height*, was not universally or necessarily conveyed by *tall*, but that occasionally the latter imported grace, or spirit, or strength, in the figure.

[*Geo. Chalmers*—by the *Penny Post*.

Edmond himself, to serve another purpose, interprets *tall* so as to make it a very good epithet for the fairies, without reference to their stature.

“ *Tall*”—“ *quick-banded*”—“ *active*.”

[*Malone*, vol. 10, p. 556.

He quotes his friend *Signior Florio*, who wrote his dictionary in 1598.

EXAMPLE

EXAMPLE XXXVII.

" Good master *mustard seed*,
I know your *patience* well."

✂ " By *patience* is meant standing still in the *mustard pot*, to be eat with beef, on which it was a constant attendant."

[Malone.

" But how does this truism elevate the *patience* of *mustard* above that of *salt*, *pepper*, *sugar*, *vinegar*, &c.?"

[Edmond's cook in *Qu. Ann. Street, East*.

✂ The answer is *deferred*.

EXAMPLE XXXVIII.

" How like you the young German,
The Duke of Saxony's nephew?"

[Nerissa to Portia in the *M. of Venice*.

" In Shakspeare's time the *Duke of Bavaria*
" visited London, and was *made knight of the*
" *garter*."

(Was he indeed?)

" PERHAPS, in this enumeration of Portia's
sutors, there *may* be some *covert* allusion to
those of Queen Elizabeth."

[Malone.

PERHAPS NOT.

But I never understood that his *Highbness* of
Bavaria (for whose memory I have, nevertheless,
infinite respect) was one of the suitors.

EXAMPLE

EXAMPLE XXXIX.

“ To prove whose blood is *reddest*, his, or mine.”

Edmond—“ It must be remembered that *red* is *traditionally* a sign of courage.

“ Thus Macbeth calls one of his frightened soldiers, a *white-livered* lown. Again, in this play, cowards are said to have *livers* as *white* as milk; and a *timorous* man is termed a *milk sop*.”

[*Malone*.

❧ 1. “ A *milk sop* is not a *timorous* man, but rather *soft* and *effeminate*.

2. A *white-livered* man is not a *coward*; and there is no analogy between *fear* and the *colour of the liver*.

3. There is no affinity between the colour of a man's *blood* and the colour of his *liver*.”

[A note from *Apothecaries' Hall*.

EXAMPLE XL.

“ The kinder we to give 'em thanks for nothing,
Our sport shall be to take what they mistake.”

[*Edmond*.]—“ *Voltaire* says something like that of *Louis XIV.* who took pleasure in seeing his courtiers in confusion when they spoke to *him*.”

“ Not a bit like it.—For it was pride in *him*, as it appears from the tenor of the context;—but in *Theseus* it was good humour and generous complacency to those who did their best.”

[*Min. Felix*.

EXAMPLE

EXAMPLE XLI.

“ And with such sober and unnoted passion,
He did *behave* his anger, ere 'twas spent,
As if he had proved an argument.”

The old copy reads *beboove*.

Rowe, (who appears to me a very ingenious and a very useful editor,) introduced the word *behave*.

Dr. Warburton approved the change, and he interpreted *behave*—“ *manage*.”

Behave certainly may be a verb active, as we know by the common phrase, *behave himself*, i. e. conduct himself.

Here then a sense is produced, which is quaint, I admit, but intelligible.

Edmond, as if to ridicule all *jumpers* but himself, says, that he sometimes has thought the word (and which he makes for the purpose) may have been—“ he did BEHALVE—his anger. i. e. *suppress* it.”

N. B. *first*, the poetical invention of the new word!

N. B. *secondly*, that if I cut a thing *in half*, I *suppress* it!

But the *curious reader* has more playfulness to come.

Behalve is introduced “ BECAUSE the author often converts nouns into verbs.”

That *behalving* is *not* the same as the act of *suppressing*, I can prove, *ad hominem*;—for he
behalves

behalves the import of the word *behave*, by putting Warburton's interpretation of the word first, then adducing his own word, then giving us a passage from Davenant, (in a note of Steevens's,) which confirms the sagacity of Rowe, and proves that *behave* is a verb active, in the very sense here claimed,

“ *Behave* their influence.”

Edmond has therefore *behalved*; (and with his accustomed address,) the rival editor; but he has not *suppressed* him, for by the help of the two notes, we establish him again, complete and perfect.

EXAMPLE XLII.

“ Had his necessity made use of me,
I would have put my wealth into donation,
And the best half should have returned to him.”


[*Timon.*

Edmond first introduces a note of Steevens, just as Martial supposes Cato to have come into a Roman theatre,—*ut exiret*.

But then he accredits another, which he calls *bappy*; and if the *invention* of a sense, which *cannot exist*, makes *bappy* interpreters; here they are!

“ I would have treated my wealth as a gift originally received from him, and would have returned *half* to him, of that *whole*, for which I supposed myself his debtor.”

✎ I am

 I am convinced that interpreters like these, are spirits,

“ Quæis meliore luto finxit præcordia Titan.”

[M. F.]

EXAMPLE XLIII.

“ Loath'd *bigamy*.”

Rich. III. Id.

1. *Bigamy* is defined by *Sergeant Edmond*, the offence of marrying *two virgins*, and the *second* before the first wife is dead!

2. It is also the offence of *marrying a widow*!

[Malone.]

This last was the very offence which Richard had recently committed, who is here addressed by Buckingham.—For he had just married Anne, the widow of the Prince.

[M. F.]

EXAMPLE XLIV.


“ Ducheſs of York to Rich. III. her ſon.—

What comfortable hour canſt thou name,


That ever grac'd me in thy company?

Rich.—Faith, none but *Humphrey Hour* that called
your Grace

To breakfast once.”

 This may PROBABLY be an allusion to some affair of gallantry in which the Ducheſs of York had been suspected.

[Malone.]

 Now for Edmond, with his *negative key*.

“ Surely the poet's fondness for a quibble, has not induced him to personify and christen that hour

hour of the day that summoned his mother to her breakfast!!”

N. B. My *fourth* son, who dabbles in punctuation, as well as the late *Sir James Burroughs*, (a talent which is the sublimity personified of critical mechanism,) desires me to read on.

I read accordingly, and find the words “*forth of my company.*”

“How can this be correct?” (says he) and he says well (for his years). “The mother observes that she never had a comfortable hour in his company. He answers, yes, *one hour forth of my company*; i. e. not *in* my company, but *out of my company*;—which is not an answer *ad idem*, and makes the passage nonsense, (if that indeed is any objection.)

I would therefore (says the little pointer) make a full stop at the word *once*.

Forth of my company!

will then be a new paragraph.

And the following lines confirm the accuracy of this arrangement—

If I be so disgracious in thy sight,
Let me march on.

[*Minutiolus the fourth,*

EXAMPLE XLV.

In *Anth. and Cleop.*—a lady is averse to *beating her liver with drinking.*”

By the way, she is one of Cleopatra’s *maids of honour.*

One

One should think she *might* be averse to it—
 1. because a *beated liver* is not *pleasant*; and
 2. because the habit of *drinking*, so as to heat
 the liver, is not feminine or pretty—in *Maids of
 Honour*.

But Edmond, who is *not gallant*, (as we fa-
 tally remember and lament) insinuates, that her
 dislike to this habit, arises from the irresistible
 analogy which he, (and he alone,) has discovered
 between a *beated liver* and a *pimpled face*.

☞ I have assembled a consultation of the
 most eminent physicians in the metropolis, who
 tell me there is no such analogy. I have their
 certificate signed:

George Baker,
 H. R. Reynolds,
 Lucas Pepys,
 Francis Millman,

EXAMPLE XLVI,

Ric. II. act 3, sc. 4.—

“ Oh, I am *prest to death thro’ want of speaking*.”
 Malone.

I never yet saw the Sergeant laugh *à gorge dé-
 ployée*, till I told him that, according to Edmond,
 the poet alludes here to the ancient legal punish-
 ment, called “ *peine forte et dure*,” which, as he
 tells us, was inflicted on those persons who, being
 arraigned, refused to plead, remaining obstinately
 silent. “ They were *pressed* (it seems) *to death*
 by a heavy weight laid upon their stomach.”


As

As the Sergeant was recovering, I laid before him, with an air of mystery, the passage to which I alluded in *the Effence*, (pag. 45, 2d ed.) and reminded him of Beatrices's wit—in *Much Ado about Nothing*, as compared by *Benedick-Malone* to the same ingenious process of the *peine forte et dure*.

He fell into such a convulsive fit of that which, according to some philosophers, is the distinctive character of the human race, that I was alarmed for his health and his life, especially as he had before complained of a dangerous fulness in the head, arising from a circle of law dinners. But after losing blood, (and as red, I can assure *Mr. Traditionary Edmond*, as that of any hero,) he is *as well as can be expected*. He has taken, by the physician's advice, a gentle opiate, labelled "*The order and chronology of Shakspeare's plays.*"

EXAMPLE XLVII.

Nos duo turba fumus.

 The two kings of Brentford never smell with a more cordial sympathy of nose, *at the same bouquet*, interchanged between them, than *Samuel* and *Edmond*, at the figure which this *Canon* has produced and cherished.

They often ridicule *Warburton*, who is fond of it, and excels in it, but is very inferior to either of *them*.

Let me here "*pray in aid*" a passage in Dr. Johnson, which *Edmond* has not himself surpassed,

* E

though

though he has gratefully adopted it, and made it immortal, as a part of *his* note, but inscribed with Johnson's name.

" Beatrice.]—*Hey ho!*

Margaret.]—For a horse? a hawk? or husband?

Beatrice.]—For the letter which begins them all, *an H.*"

Mr. Editor Malone properly supposes "*bey ho* to be a word of longing; and produces a book, entitled, *Heigh ho for a Husband!* or The willing Maid's wants made known."

The answer of Margaret evinces, that she understood it as a wish for something unpossessed, by asking her if it is for a hawk, a horse, or a husband.

But Johnson makes three sagacious remarks, the same Johnson whom Edmond prefers (when-ever he does not grapple with him) to all the commentators!

1. It is a poor jest.
2. It is obscure.
3. It is not worth elucidation.

But these are no reasons why he should not elucidate.—With an air of mathematical certainty, he explains the passage by a solution, which, if any man, woman, or child, can read, with a command of the muscles, which distinguish the *human* creature, they ought immediately, *sans autre forme de proces*, to be made *Sergeants at Law*.

" For *an H*; that is, for an *ache* or pain!"

[*Johnson.*

" Such tricks hath strong imagination,
That it itself is high fantastical."

1. Here

1. Here *ache* is made a rhyme to *H*, which is new, and worthy of Edmond's "*ear*," pronounced like "*air*."

2. She is *longing*, (by her own account,)—for *pain*!

3. In all her dialogue she does not even counterfeit *pain*, though Benedick does when he is angry with Claudio. *She* says that she is *sick*.

4. "*Heigh ho*" is not an interpretation of pain; it is an expression of slight languor and uneasiness.

5. "*Ache*," the word here supposed, is, in this identical play, spelt *ach*, where Benedick pretends to have the *tooth ach*.

But where is *ache*, spell it as you will, pronounced *H*?

Answer: "In the *terra incognita* of my rithm."

[*E. Malone.*

Johnson truly derives it from *αχος*, which, of course, gives it the sound that rhimes to *make*, *take*, &c.

But he supposes, by a figure, called *Invention*, that we must read it as a dissyllable at least in *Shakespeare* (for so he writes the name).

Fill āll|thȳ bōnes|with ā|chēs māke|thēc roār.|

And in the following line, which he also attributes to the same poet—

ōld ā|chēs thrōb|—yōur hōl|lōw toōth|wīll rage.

Assuming, first, that a rithm of perfect measure was left in the manuscript of his poet.

E 2

And

And secondly, that if it was, not a syllable of it had been spilt—though my accurate friend, *Mr. Smeeton*, assures me, that nothing is more common than for *syllables* and *words* to be lost amongst the *dancing types*.

In the case before us *Mr. Smeeton* coincides with me, that a minute omission must here be supplied; so minute, and so obvious, that if Johnson had not been an *editor professed*, he would have picked up the omitted words.

In the first line the word *and*,

In the second line the word *will* are omitted.

Reinstate them, and the genuine sound of *ache*, as if written *ake*, is preserved.

That it was not Shakspeare's habitual whim to make two syllables of *ache*, we can prove by the following line—

“ Charm *ache* with pain, and agony with words.”

Nor does it follow that if it was ever used as a dissyllable in its plural for the sake of the measure, it was therefore pronounced as a rhyme to *laches* the law word.

“ *Lachesis* is pronounced *lakefis* upon the same principle of reference to its Greek root.” [*Porson*.

It happens too, not a little whimsically, that in the older edition of other plays in which the word is introduced, it is written “*ake*,” which must therefore be deemed Shakspeare's mode of writing and spelling it. Johnson gives *three* instances of it.

[*Geo. Chalmers*.

[See Johnf. Dict. in v. *ake*!]

 Edmond,

✂ Edmond, with elegant and playful candour, accuses the poet of an arch intention to make his future commentators ridiculous!

For in a note upon *Anth. and Cleop.* after throwing light on a supposed obscurity, he says, that Shakspeare probably *designed the confusion*;—which his *critics endeavour to disentangle!!*

EXAMPLE XLVIII.

Edmond is a silk mercer, and supposes that Shakspeare was of the same trade.

Page 329, vol. 10.

*As faded glos*s no rubbing will *refresb.*

An ancient manuscript having read—

No rubbing will *excite.*

Mr. Editor Steevens writes as follows—

✂ “ Read the first line how you will, it is founded upon a false position—every one knows that the *glos*s or polish on all works of art may be *restored*, and that *rubbing* is the means of *restoring* it.

Enter *Edmond the silk mercer.*

—— “ *talos a vertice pulcher ad imos.*”

“ Shakspeare, I *believe*, alludes to *faded silk*, of which the *colour*, when once *faded*, cannot be restored but by a *second dying*.

✂ As if *glos*s and *colour* were the same!—which, I believe, no mercer but himself has discovered.

The *gloss* to which the poet alluded, was beauty, which he calls

“ The shining gloss that fadeth suddenly.”

which, I apprehend, (who am only a *woollen* mercer) applies to its *brilliancy*, not its *colour*;— for the *colour* may remain when its *gloss* is faded.

EXAMPLE XLIX.

“ All the world’s my way.”

[*Shakspeare.*

PERHAPS Milton had this in his mind when he wrote—

“ The world was all before him—where to chuse

“ His place of rest !” [*Malone.*

“ Very like a whale.” [*Polonius.*

EXAMPLE L.

“ And from your *sacred vials* pour your *graces*.”

[*Hermoine in the Wint. Tale.*

The expression *seems* to have been taken from the *sacred writings*.—

“ And I heard a great voice out of the temple,

“ saying to the angel, go your ways, and

“ pour out the *vials* of the *wrath* of God

“ upon the earth.” Rev. xvi. 1.

[*Malone.*

EXAMPLE

EXAMPLE LI.

The far-fetched sent home again !

— — — He is come to cope
The *purple testament* of bleeding war.

" I *once*," quoth Edmond, (he does not say whether before or after dinner, and if the latter, with whom he dined) " thought Shakspeare *might* have had the *sacred book*, which is frequently covered with *purple leather*, in his *thoughts*. But the following note renders such a supposition extremely *doubtful*."

The note makes "*purple*" apply itself to the future effusion of blood, and the *war*, a *testament*, in a legal sense, to be opened by the soldiers who are its *legatees* !!

But if this note, which Edmond prefers to his own, had been absolutely desperate, would it leave Edmond's *purple cover of the Bible*, a master of the field ?

Entre nous—Edmond is a little too fond of his own children at the very moment that he affects to disown them, and throw them upon the parish.

EXAMPLE LII.

Your *honor's* in all duty.

This was formerly the *usual* mode of address to noblemen. He then quotes a *single* instance

E 4

of

of it from Birch's collection. But in this very dedication, to the *Earl of Southampton*, "*your Lordship*" is produced, though "*your honor*" accompanies it; and in the following dedication, to the same person, "*your honor*" is totally omitted. Edmond would have made an excellent lawyer, as the Sergeant often exclaims;—he tells what makes *for* him, and suppresses what makes *against* him, with masterly address.

We find in page 562, vol. 10. that at least after the restoration, "*your honor*" was become obsolete, but it has been discovered that in a letter of that æra, it was addressed, (PERHAPS,) *to an eldest son of a peer*, on principles of heraldry, which are not explained, but which are at least new to me.

It happens, however, that we are told by the *alter et idem*, that a *person of honor* at the very same period, meant a person who *had claims to an ancient barony*.

[See *Effence*, page 31, 2d ed.]

In truth, "*your honor*" was *not* the *usual* address to a nobleman in Shakspeare's time. Letters of that age, are numberless, and I appeal to them.

[M. F.]

EXAMPLE LIII.

— — — "Heav'ns so shine,
"That they may fairly note this act of mine."
[*Olivia in Tw. Night.*

Alluding,

Alluding, PERHAPS, to a superstitious supposition, the memory of which is still preserved in a proverbial saying—" Happy is the bride upon
" whom the *sun shines!* and blessed the corps
" upon which the rain falls!"

[*Malone.*

I cannot make a parting bow to this *Canon* with a better grace than by the two following lines in that fanciful poet, whose dreams Edmond has re-inspired, and, perhaps, improved:

" He apprehends a world of figures here,
" But not the form of that he doth intend."

[*Shakspear.*

CANON.

CANON II.

The Superfluous, or the Time-killer.

EXAMPLE I.

“ Are there no stones in heaven
 “ But what serve for the thunder?” Othello.
 Malone, the *expositor*.]—“ Has not heaven
 “ one supernumerary bolt to hurl directly at the
 “ head of this atrocious villain? Must all the
 “ stores of its arsenal be employed for common
 “ and ordinary thunder, which, though some-
 “ times destructive, is, in the usual course of
 “ nature, not specifically pointed at one par-
 “ ticular object?”

EXAMPLE II.

“ Thou hast not half the power to do me harm
 “ as I have to be hurt.”
 [Imogen in *Cymbeline*.
 “ I have, in this case, power to endure more
 “ than you have power to inflict.” Malone.
 “ You speak like a most ancient and quiet
 “ watchman.” [Dogberry.
 EXAMPLE

EXAMPLE III.

— — — “ Oh devil! devil!
If that the earth could teem with woman's *tears*,
Each drop she falls would prove a *crocodile*.”

[*Othello*.

Malone.—“ Shakspeare alludes to the fabulous account of crocodiles”—(“ Upon my word you're in the right.” M. F.) “ Each *tear*,”—says *Othello*,—“ that falls from the deceitful *Desdemona*, would generate a *crocodile*, the most deceitful of all animals, and whose *tears are proverbially false*.”

[*E. M.*

It is a correct remark, though a little equivocal in the expression. They are not *false tears*, or, in other words, *no tears at all*;—but *false*, in the character of tenderness, which they denote and assume. [*M. F. prompted by a famous allusion.*

EXAMPLE IV.

“ Harm not yourself with your vexation ; I
Am senseless of your wealth—a touch more rare,
Subdues all pangs, all fears.”

[*Imogen in Cymbeline.*

Malone's paraphrase.—“ A more uncommon,—a finer feeling.”

“ Thank you *Edmond*!—in my daughter's name.”

[*M. F.*

EXAMPLE

EXAMPLE V.

✂ A Malonian parenthesis.

By the way.—I must here put Edmond into good and bad company at once, for I *suspect* that he did not love Steevens;—but that he worshipped Johnson, (who was that Steeven's coadjutor,) we have a thousand proofs. He has however *matriculated* both of them (to use an academical phrase) in adopting and embracing two such notes as, perhaps, dignity and genius united never atchieved.

“ Ille sinistrorsum hic dextrorsum abit.”

Which is to the right or which is to the left of common sense, I recommend (upon motives of delicacy) to a ballot.

“ And with mine eyes I'll drink the words you send,
Tho' ink be made of gall.”

[*Posthumus* in *Cymbeline*.]

✂ “ Shakspeare, even in this poor conceit, “ has confounded the *vegetable galls* used in “ *ink*, with the *animal gall*, supposed (and I “ believe known) to be *bitter*.” [Johnson.

I *dare not* show Steevens's note which follows (and follows in Malone's edition) to the Sergeant, for since the fit of laughter which I innocently excited in the muscular system of his “ *grave and sad*” countenance, I cannot answer for the consequences of this note.

Instead

Instead of detecting the ingenious error which the note of Johnson imports, he argues, with equal sublimity of ignorance, upon the nature of *galls in ink*; and like a "*sad Counsellor of the King*," (as grave and political advisers to His Majesty, were called in early days) he reasons thus, but forgets that *Momus* ought sometimes to be feared, or that he will be revenged :

" The poet *might* mean either the *vegetable* or the *animal galls*, with equal propriety ;—as the *vegetable gall* is *bitter*; and *I have seen* an ancient receipt for *making ink*, beginning, " take " of the black juice of *the gall of oxen* two " ounces !" &c. [Steevens.

If my death-warrant had accompanied the first arrival of these notes, I should have laughed.

The word "*though*" in the original is quite forgot, or contemptuously misinterpreted. Whether it is a *vegetable* or *animal gall* that forms *ink in general*, makes no difference to *Posthumus*. The conceit, if any, (which I do not admit,) is upon *the word*, and the poet, may, as well have punned upon the *equivogue* of the term, as upon the bitterness of the taste, imputed here (by Mr. Steevens, chemist as well as editor) to the composition of the ink.

But the (Malonian) *proofs* administered by his brother-chemist, are excellent: 1. "*Galls of oxen* have been found in an ancient receipt for ink."

From which, I suppose, it is to be inferred, (or it is nothing to the purpose) that *vegetable*
gall

gall either is, or was, or can be, used, in forming Imogen's ink :—to which inference there is only one (*slight*) objection, which is, that it is completely refuted by the fact.

2. "*Vegetable gall is bitter.*"

Which it is *not*—I have some upon my table ; and those that have done me the honor to be my tasters, are confident in repelling this charge as a libel upon the ingredient.

Apropos.—The same Dr. Johnson in his dictionary, has adduced this very passage in *Cymbeline*, for one of the instances (which it certainly affords) of *gall*, as a thing of a *bitter taste* ;—i. e. as if Posthumus had said, "though your ink were *as bitter as gall*."

In another passage, and figuratively, as here, Shakspeare says, "let there be gall enough in your ink."

Johnson too distinguishes the *vegetable gall*, and proves that it is *not bitter*—from the medical writers who describe the "*acerbity* of the taste," which *acerbity* is a harsh acid, very unlike *bitterness*.

Willing to believe that Mr. Editor Steevens (who in petticoats would have made an excellent Goddess of Truth at the *Gallic fête*, if the "Goddesses of Reason" could have been *improved*) had really seen this ancient receipt for the *gall of an ox* as used for *ink*,—I am happy to account for it, without supposing the absurdity imputed by him, and by Mr. Editor Malone,

Malone, (his adopted father, *quoad hoc*,) to their friend Shakspeare.

“ For *ink*, such as that which (alone) Posthumus contemplates, viz. the ink of Imogen’s letter, the *animal gall* was never used in *this* world. (We cannot answer for *the moon*.) It would not only be of no use, but it would counteract the effect of all the other ingredients.

“ But for *printer’s ink*, it *would* be of use, and for the same reason that it would be hurtful to the ink that is to *write*: Astringent qualities are essential to the latter; but in *printer’s ink*, a saponaceous effect is required, which the *animal galls*, being alkaline, produce;—they are used in the nature of *detergents*, one object being to render the utensils clean, with more facility, whilst other ingredients, which are *mucilaginous*, give consistence and cohesion.

“ The part of the *vegetable gall*, on which the formation of Imogen’s ink depends, is in a peculiar acid, found *only* in the *vegetable gall*—it is known by the name of the *gallic acid*.

“ The *vegetable gall* is *not bitter in the least*, and rather austere than even *acerb* (to use Johnson’s word); in other words, it is more harsh and rough than sour.

“ The *animal gall* is *intensely bitter*.”

[Report of a committee at Stationers and Apothecaries’ Hall.

But how should men of their *vivacity* have the dullness to be medically or chemically accurate,

rate, when they assume, (but playfully) such inferior branches of science? To assume them, and prove their ignorance by the fact which they defy, is bold and spirited, which is more than can be said of truth. It is a cold and sneaking merit.

By the way,—*gall of carp* gives clearness and strength to the sight. [*Chambers* in *v. gall*; which induces me to recommend it for an Editor's *glancing eye*, when he contemplates an omitted or superfluous *e*.

The *gall of a bullock* (which Mr. Editor Steevens observed, as he reports, in a receipt for ink,) is reputed, an *alexi-optbalmic*, and I wish that *he* had used it for his (intellectual) optics before he had made it an ingredient of Imogen's letter to her husband.

See Chambers again.

Gall of a roe-buck, or of a hare, deterges and carries off specks, clouds, and cataracts of the eye. Ibid.

Medical accuracy is not, I think, Edmond's fort. That a *bot liver* makes a *pimpled face*, cannot be implicitly received; and I must beg leave to withhold my assent from another of his doctrines, viz. "that mortification is attended with no pain." A learned apothecary, who attends me, says, it is, by no means, true; the mortified part feels no pain, but that state is frequently the companion as well as consequence, of inflammation, of irritability, and of pain extreme,—elsewhere. In some disorders, pain sub-

fides

fides when the mortification has taken place. But in many other cases, the irritability and pain of the surrounding parts continue."

Apropos of the animal gall. We are told "that laughter is of use to force it out of the gall bladder into the duodenum;" and I have seen, but forget where, the anatomical solution.

I only recollect "that our intercostal and abdominal muscles are shaken for the purpose;"—and though I am not an advocate for laughter in general, I must add, that ever since the fit which endangered the Sergeant's life, he has been more good humoured and playful than he was before the accident.

EXAMPLE VI.

"Look on my wrongs with an *indifferent* eye."

"*Indifferent*"—"Impartial."

☞ "Every Jury-man (says Sir Edward Coke) ought to be impartial and *indifferent*! [*Malone*.

Hamlet's father approves of this interpretation, and begs leave to add another instance extracted from another play of the same dramatist:

"I am a poor woman, and a stranger,
Born out of your dominions, having here
No Judge *indifferent*."

Hen. VIII.

The same *King of Denmark* whispers to me, that it is a familiar sense of the term, and that he is a little surprized at Edmond's appeal to him.

• F

EXAMPLE

EXAMPLE VII.

" Thy son is banished upon *good advice*."

Ric. II.

" Upon *great consideration*."

[*Edmond*.

" Even I agree to this. "

[*Pýrrho*.

EXAMPLE VIII.

In the sonnets, pag. 225, vol. 10, we have this line, sonn. 37:

So I *made lame* by fortune's dearest spite.

And in sonn. 89:

Speak of my *lameness* and I strait will halt.

Edmond vindicates, and with all due gravity, the poet against the hypothesis, that Shakspeare was *lame*. He says, the expression is in the first instance figurative; and I, who have been all my life in the habit of thinking *four* was not *three* (till Edmond shook my faith) implicitly adopt that *wise* opinion.

In the 89th sonnet, as Edmond irresistibly argues, the poet speaks of an *unmerited* imputation. Besides, (as he archly and yet logically observes,) if lame *habitually*, how could he halt *occasionally*?

[*Euclid and Locke*.

EXAMPLE

EXAMPLE IX.

Or the *apropos de bottes negatives*.

“ Her Majesty (Henrietta) preferred Shakspeare’s house to the college.” [Theobald.

Malone.] “ She took no refuge there ;” but entered Stratford in triumph.

“ By the way, the following was the origin of that College,”—which Her Majesty did *not* visit.

Then he gives the history of the College, vol. i. pag. 116. and I thank him for it.

[Min Felix.

~~BT~~ I am here most happy to remind the reader, that Mr. Boswell has promised us an account of *all the houses* which Doctor Johnson ever inhabited, in a separate work. To be sure Mr. Boswell is dead ; but as Edmond has been his Editor since his death, one may hope that he has found this work in manuscript ; we shall then, I have no doubt, have the minutest history of the two *contiguous* houses at least, as being those which Dr. Johnson did *not* inhabit, especially if the Dr. was *near* inhabiting either of them ; for Mr. Boswell tells us, “ a Mr. Lee was proud of the fact, not that he *had*, (for he *had not*) but that he was *near having* Dr. Johnson at school under him.”

EXAMPLE X.

" And she will sing the song that pleaseth thee,
And on your eye-lids crown the god of sleep,
Making such diff'rence between sleep and wake,
As is the diff'rence between day and night."

1. Hen. IV. 3—1,

Edmond sweetly *paraphrases* these lines, and makes them in *his* prose more *poetical*, but not more *clear* than he found them. This, I suppose, is what Mr. Courtenay means when he says of him in the motto that he has given to me :

" *Refin'd, though clear.*"

" She will lull you by her song, into soft tranquillity, in which you shall be so near sleep as to be free from perturbation, and so much awake as to be sensible of pleasure. (How elegantly voluptuous!) A state partaking of sleep and wakefulness, as the twilight of night and of day."

☞ Another parenthesis of the "*apropos*," but *ad hominem*.

Perhaps character was never so exemplified. He is "fillipping the *Ireland-ianos* with *his* "three-man's beetle." He cites with great propriety, the ancient orthographies, and amongst them a passage out of *Sir John Fortescue's Jus Regale*,

Regale, which happens to describe the servile condition of the French in those days, and also to paint, in disgusting colours, the tyranny which then was exercised over them.

Edmond writes a long note *merely political*, but in which there is a sentiment that no man but a *polemic* in the controversy of an *autograph*, (such as Edmond and myself,) could have adopted, but in which (enthusiast for him as I am) I cannot implicitly follow him.

He "wishes the country was blotted from the map of the world."

I wish no such thing, and God forbid that I should; for *my* religion has taught me (*except in criticism*) that I should pray for my enemies.

But let us not forget a topic of more importance, viz. the *fancy* of this *anathema* in a *political* note, produced by a dispute, whether Ireland's manuscripts were genuine or forged!!!

EXAMPLE XI.

[— — — bullatis ut mihi nugis
Pagina turgescat.]

His lobbies, fill'd with 'tendance,
Rain **sacrificial whisp'rings* in his ear.

[*Timon.*

* *Malone.*]—"Whisperings attended with such respect and veneration as accompany *sacrifices* to the gods.

F 3

The

The single word *incense*, which is often used for adulation, gives the idea and with no circuitous expression;—in which respect the *Malonian* comment is preferable. [Min. Felix.

EXAMPLE XII.

“ In this I’ll be *impartial*: be you judge
Of your own cause!” [Meas. for M.

“ In the language of our author’s time, *im* was frequently used as an augmentative or intensive particle.” [Malone.

I am so pleased with Edmond for this *Archimedian* discovery, that it would hurt me to derogate from its weight. I therefore only beg leave to put it into the *Canon of amiable superfluities*, because, in the passage itself, there is no colour for the inference that any such thing is meant.

“ I’ll be *impartial*,” says the Duke, i. e. I’ll take no part in it, but sit by and hear—you shall be judge, though it is your own cause. It never could be supposed that when the Duke is pretending indignation against the accuser, he means to degrade the justice of that compliment and good opinion, by telling him that he will be *partial in his favor*.

As to the *intensive particles* I wish them well, in a separate work of six neat little *duodecimos*, to which I will most happily, and proudly contribute. [Min. Felix.

EXAMPLE

EXAMPLE XIII.

When my indisposition put you back,
And that unaptness made your minister. *Timon.*

Malone.] "The construction is,"

"And made that unaptness your minister."

[*Ghost of Denmark.*

One of my sons, who is only seven years old,
has a turn for satire and ridicule, which I endeavour
in vain to repress.

"That air-drawn dagger by which thousands bleed."

But he is often more than a match for me by
his romps and playfulness, which disarm all
serious anger. "Pray," said he, "tell me, if
"I was to say, four is two multiplied by two?"
would this gentleman *explain* it? and would he
say, *that is*, "two and two make four?"

EXAMPLE XIV.

— — — — 'Tis all engaged,
And what remains will hardly stop the mouth
Of present dues—the future comes apace,
What shall defend the interim? and at length,
How goes our reckoning? *Timon.*

[*Malone.*] "How will you be able to subsist
in the time intervening between the payment of
the present demands which your whole substance
will hardly satisfy, and the claim of future dues,
for which you have no fund whatsoever? and

F 4

finally,

finally, on the settlement of all accounts in what plight will you be?"

A very accurate and steward-like paraphrase, which has only dilated every thing it found compressed, but has interpreted no obscurity.

This may be called an *Arcadian* receipt for an Editor and Critic. *Parson Adams* would have been quite at home in it.

EXAMPLE XV.

"Shakes all our buds from growing." [*Imogen.*

"*Malone.*.]—Our *buds* of love.

"A *bud* without any distinct idea, whether of flower or fruit, is a natural representation of *any thing* * incipient or immature; and the buds of flowers, if flowers are meant, grow to flowers, as the buds of fruits grow to fruits. [*Edmond.*

"*See the Gardener's Dictionary by Millar, &c.*

EXAMPLE XVI.

And what poor duty cannot do,
Noble respect takes it in weight not merit.

M. N. D.

* Yet though my calf is an *incipient* cow, I rather doubt whether I should call it *the bud of a cow*. [*Min. Felix,*

(made wary by the Sergeant.)

"And

“ And what dutifulness tries to perform without ability, *regardful** generosity receives it with complacency, estimating it, not by the merit of the performance, but by what it might have been were the abilities of the performers equal to their zeal.”

“ Such, I think, is the true interpretation of the passage.” [Edmond.

[And so do I—my wife, and my children. M.F.]

✂ “ For which interpretation the reader is indebted *partly* to Dr. Johnson, and *partly* to Mr. Steevens.”

This division *duo-partite* between the tenants in common of the remark aforesaid, was honoured by the Sergeant’s note of it in short hand.

EXAMPLE XVII.

[“ Dare pondus idonea fumo.”]

“ To borrow *so many* talents.” Timon.

Altered by some of the Editors to *fifty* talents; the original is properly restored by Mr. Steevens, and explained as a colloquial expression for a number indefinite.

Malone improves upon this benevolent instruction to the reader, produces the word *such* as having the same import, and *proves* it by an address of Qu. Eliz. to one of her Par-


* A word coined by Edmond for the purpose. M. F.
liaments!!

liaments!! But he does *not* prove it (if it wanted proof) by a passage from *Julius Cæsar*.

“ There is *so much* that thou wilt kill me straight.”

No two phrases can be more dissimilar—but wit combines dissimilitudes. [V. *Locke*.

EXAMPLE XVIII.

 The servants of Timon's creditors are debating upon his debts to their masters.

One of the masters, it seems, is creditor for 3000 crowns, and the other for 5000.

The servant of the former says,


- - - - It should seem by the sum,
Your master's confidence was above mine,
Else surely *his* had equalled.

A passage more intelligible cannot well be imagined. *His*, means the creditor for 3000 crowns.

Now for a note of notes!

Malone.] “ The meaning *may* be, “ the confidential friendship subsisting between *your* master [Lucius] and Timon, was greater than that subsisting between *my* master [Varro] and Timon. “ Else surely the sum borrowed by Timon from *your* master, would have been *equal to*, and not *greater than*, the sum borrowed from *mine*.

“ And this equality would have been produced by the application to *my* master, being raised from 3000 crowns to 5000.

 Two

☞ “Two sums of equal magnitude may be reduced to an equality, as well by addition to the lesser sum, as by subtraction from the greater.

“Thus, if A has applied to B for ten pounds, and to C for five; and C requests that he may lend A precisely the same sum as he shall be furnished with by B: this may be done either by A’s augmenting his loan, and lending ten pounds, as well as B, or by B’s diminishing his loan, and like C, lending him only five pounds.

The words of Varro’s servant, may therefore mean, Else surely the same sums had been borrowed by Timon from both our masters !!”

Here let us pause !

“The meaning thus produced by this complicated process, which utterly mistakes* the words that form the sentence, happens to be right in itself, and self-evident upon other principles.

Would any man, (woman, or child,) imagine it possible that Edmond having stated it, should immediately disown it, as follows :

☞ “I have preserved this interpretation, because I once thought it *probable*, and because it may strike others as *just* !

“But the *true* interpretation is this, which I also formerly proposed, (so that he has *proposed* the false, as well as that which is true.)

* “To this [paraphrase] I make the same objection, that I have done to many others, namely, that a meaning is extracted from the words that they in no sort warrant.”

[Malone upon Steevens, vol. 8, pag. 328.

“H’s

" *His* may refer to *mine*."

(It certainly *may* and *must*.)

He then paraphrases à l'ordinaire this truism.

He then gives a new reason for giving not the tenor, but the substance of this first interpretation, though he thinks it *wrong*, because a shallow remarker has endeavoured to represent it as unintelligible !

" It *may* be so he says to *bim*."

He then uses language to this gentleman, which, though he is anonymous, and, perhaps, non existing, the Sergeant advises *me* to suppress.

But in the end he insults over him by a most playful argument; i. e. by representing that *Anonymous* adopts the second interpretation, as if it had been originally his own !

I declare, as I hope for mercy, that I adopted it also, and before I saw it in *bim*;—not as being his, but as being compelled by the words; for I must beg leave here, once for all, in support of A, B, C, D, &c. who read Shakspeare, to insist, that when I or they observe a passage in that Poet which is clear of doubt, as that 5 and 5 are 10,—if Edmond proves it also, *first* by a mistake of the words, and of the argument, *then*, by a paraphrase of them, I and they are not *bis* followers, because we adopt, without any thanks to *bim*, what he does not make *bis* (monopolized) interpretation, merely by expanding, into the elegant superfluities of his paraphrase, the obvious import of two or three simple words.

Let

Let me give a similar instance. A book is opened, and a bottle is uncorked by a *Malonian* process in a picture of the *Rake's Progress*, that which represents the surgeon's room.

If I were to assert, upon the view of a corked bottle and an unopened book, that a cork may be taken from the bottle, and that all the leaves may be opened of the book ; I assert what the medical operator proves, but I neither adopt *his* process nor *his* conclusion *as such*, though I perfectly agree with him in the *general proposition*.

EXAMPLE XIX.

You will say they are Persian, but let them be changed.

[*Lear to Mad Tom*,—alluding to his rags.

Malone.] “ *Alluding, perhaps, to Clytus refusing the Persian robes offered him by Alexander !!*

[*Malone*.

EXAMPLE XX.

When the rain came to wet me once, and the wind to make me chatter ; when the thunder would not peace at *my* bidding, there I found them, and there I smelt them out, [*Lear*.

Malone.]—It seems an allusion to *King Canute's* behaviour, when his courtiers flattered him as Lord of the sea !

EXAMPLE

EXAMPLE XXI.

Anth. and Cl. 1—2.

“ When it pleaseth their deities to take the wife of a man from him, it shows to man the tailors of the earth, comforting therein, that when old robes are worn out, there are materials enough to make new.”

One laments that Shakspeare should have made a very ungallant and a very unconnubial reflection; but one is not less hurt at the discovery intimated by Edmond, that he *forgot* his wife in his will, and in a very awkward manner, added a gift of inconsiderable value, as a legacy to her.

Edmond, however, seems particularly anxious that a widower should not be inconsolable, and one should think he had read *Le Veuif*, that humorous *proverbe* which *Le-Texier* made so exquisite by his charming talent.

He has, therefore, put into *his* prose, that of his author, with no advantage, discoverable to *common* eyes, but the beauty of *paraphrase*, and the efficacy of a good blow following up another.

- - - “ The deities have made other women to supply the place of his former wife, as the taylor, when one robe is worn out, supplies him with another.”

[*Malone.*

By this account of the *male dowager's* frailty, the *Ephesian matron* is avenged.

N. B. I have

N. B. I have seen a collection of epitaphs, and amongst them *Sir Albert Moreton's* amiable suicide, as a disconsolate widower.

She first deceased—*he*, for a little, try'd
To live without her—lik'd it not,—and died.

Upon this epitaph there is a marginal note in Edmond's hand, as follows—

[Qu. See *my* note upon Ant. and Cleop.
E. M.

EXAMPLE XXII.

The wisest *aunt* telling the saddest tale,
Sometimes for their footstool, mistaketh me.

M. N. D.

☞ “ Though *aunt*, in many ancient books, means a *procuress*—I believe that here it means only an *old woman*.” [Malone.

EXAMPLE XXIII.

Keep your *fellow's* counsel and your own.

[Dogberry.

☞ “ This is part of the oath (and so it is) of a grand juryman.

“ It is one, of many, *proofs* of Shakspeare having been very conversant in legal proceedings and courts of Justice.” [Malone.

This oath is delivered before it is taken, and is in the nature of a *charge* as well as an *oath*—

It

It is delivered *aloud*, and with due solemnity, by an officer of the Court.

[Note by the Sergeant.

So that if Shakspeare had ever gone to the affizes at *Warwick*, only eight miles from *Stratford*, he must have *beard* it without knowing more of *legal process* than his playfellows, when he was a boy, or the *ladies, whom he gallanted into Court as a young man.

EXAMPLE XXIV.

No man so potent breathes upon the earth,
But I will *beard* him. 1 Hen. IV.

Paraphrasis Maloniana.]—To *beard* is to oppose face to face in a hostile or daring manner.

“ Is it indeed ?” [*Minutiola*.

As that which is already expletive and waste, cannot suffer by additional superfluities, I beg leave to add the following instances, which are so many additional tapers to the sun.

I *beard* thee to thy face. [1 Hen. VI.

Com'st thou to *beard* me? [*Hamlet*.

We might have met them dareful *beard to beard*.
[*Macbeth*.

If e'er again I meet him *beard to beard*.
[*Coriolanus*.

Dr. Johnson, and before he accepted *Macpherson's* challenge, had such a taste of the gymnastic

* “ *Perhaps his future Wife amongst them*” [*Malone*.
definitions,

definitions, that *he* takes one of these instances, which happens to be the example before us, a peg higher, for he says, in his dictionary, that it means to *pull him by the beard*.

✂ Parenthetical episode of superfluity and refinement in honor to this very *sagacious* critic.

“ If *Percy* be alive, I'll *pierce* him, if he do come
 “ in my way; if he do not, if I come in his,
 “ willingly let him make a carbonado of me.”

[*Falstaff*.]

To *pierce* a vessel is to tap it. (Good!) *Falstaff* takes up his bottle (good!) and cries, “ if *Percy* be alive I'll *pierce* him”—and so draws the cork.

“ I do not propose this with *much* confidence.” [Johnson.]

This *Malonian* flight of that profound Editor upon a very intelligible passage, consisting of an obvious pun upon the name (with a reference to a *military*, not a *convivial*, tap) is adopted by *Edmond*, with a minuet step, and, perhaps, with a little envy half suppressed at the *happiness* of the conceit thus pre-occupied.

EXAMPLE XXV.

Ric. II. 3—2.

The very beadsmen learn to bend their bows
 Of double fatal yew, against thy state.

An Editor, not *Malone*, but one of his auxiliaries.]—“ The wood is poison, and the wood
 “ is employed for the instruments of death.”

* G

If

If the note had stopt there it would have been to the point, correct and useful.

But the *pismire* of the *apropos*, bites the annotator; and he adds (at the peril of his neighbour's button) a mere gossip of *the aunt* (or old woman,) to whom he alludes (upon her three footstool, marked F. S. A.) by telling us that every Englishman was to keep in his house a bow, either of yew, or of some other wood.

“It should seem (therefore) that yews were planted in church-yards to defend the churches from the wind, and from their use in making bows; while being enclosed, their poisonous quality did no mischief to the cattle.”

But what says *Mr. Courtenay* to the double use in the church, the use of defending the church from the wind, and the use of making bows, which, I apprehend, in *this* island at least, would break in upon the defence of the church *against* the wind, unless that which is taken away, can also remain, viz. the arms and branches of the said yews, or unless “*uno avulso not deficit*” “*alter taxeus;*” in other words, unless those branches are cater-cousins of *Aristo's* enchanted cup.

EXAMPLE XXVI.

1 Hen. VI. 5—4.

Now help me, charming spells and periapts!

— “Worn about the neck as preservatives
against disease or danger.”

Malone.

Thus

Thus far it is at least a very apposite, and I suppose (but it is out of my depth) a very judicious elucidation.

“ But “ *oh calum! oh terræ! oh maria!*”

What is coming here?—the *apropos* is at hand—economy of time, or of intellect, has no chance against the tempter.

“ By the way—of these periapts, the first chapter of *St. John's Gospel* was deemed the “ most efficacious.” [Malone.

☞ He has defined superfluous to be overcloathed in opposition to cold, which, according to him, has the sense of naked.

[*Twelfth Night*, Act 1. sc. 1.

In the same play, act 3, sc. 4, he seems to think the word *pearl* signifies *precious ornament* [or] *superfluity*; so that here we obtain another definition of *superfluity*: It is a *jewel* or *precious ornament*. For these definitions, if they mean any thing, must, according to the Canons of *Burgersdicius*, be reciprocal.

Superfluity, however, imports *repletion*, or, in the better words of *Dr. Flaccus*,—

Omne super vacuum pleno de pectore manat.

It is, therefore, a generous complaint, though, perhaps, *cupping* may now and then be of use.

[*Edmond's apothecary and mine.*

Johnson's definition is churlish and severe.

“ *Superfluity—more than enough,*

“ *Plenty—beyond use.*”

G 2

I could

I could here suggest an example or two of *that* superfluity—

Net-work—any thing reticulated or decussated at equal distances, with interstices between the interfections.

Johnf. Dict. in v. *Net-work*.

Reticulated—made of net-work, with interstitial vacuities.

Johnf. Dict. in v. *Reticulated*.

But *Mr. Courtenay*, who is a *Dr. Tant-mieux*, reminds me of the sun, to whom, as the same with *Apollo*, I have so often compared *Edmond*.

“ He, like the sun, shall dissipate his ray,
“ And *shine* the *superfluity* away.”

EXAMPLE XXVII.

Nips his root.

[*Wolsey*.

Malone.] “ *Dr. Warburton* reads the word “*shoot*.” *Capricious alterations* like these, I am sometimes obliged to quote, merely to introduce the notes of those who, while they have shown them to be unnecessary, have *illustrated* our author.”

This you see is the *amber and pismire*.

Now for the *amber-editors*!

Johnson.]—Vernal frosts do not kill the *root*; but then, to kill the *shoots* does not kill the *root*, or make it *fall*.

Steevens,

Steevens..]—The old reading is countenanced by a passage in *Gascoign*—

And frosts so nip the roots, &c.

How do these incidental quotations and lights prove that it was *necessary* to quote *Warburton*?

EXAMPLE XXVIII.

The truth I stand on is my truth and honesty, if they shall fail me, I, with mine enemies, will triumph over my person.

[*Cranmer in Hen. VIII.*

Cranmer, I *suppose*, (quoth *Edmond*) means, “that whenever his honesty fails, he shall rejoice as heartily as his enemies at his destruction.

“I am of the same opinion.”

[A puny judge.

N. B. If I were not afraid of this prude *Edmond*, I should read *meo periculo*—“I, with mine enemies, *wish*, triumph over my person.”

If I had been *Cl. Johnson*, or *Cl. Steevens*, or *Cl. Tyrwhit*, it might, perhaps, be received by *Edmond*. But I am *Theobald*, or *Capell*, and run away in a whole skin.

“Fallere et effugere est triumphus.”

EXAMPLE XXIX.

Hen. VIII.—

“*A single heart.*”

G 3

~~A~~ A heart

✂ A heart void of duplicity or guile.

[*Ch. Justice Malone.*

I am of the same opinion.

[*Mr. Justice Felix.*

This oracle of three judges in the Courts, when they have nothing to say, after the Chief has delivered his and their opinion, was bantered in a catch, which makes them take up the Chief in the middle of a sentence, and so to render what they utter by way of chorus, perfect nonsense.

[*From a jest book of the Sergeant's.*

EXAMPLE XXX.

By the way, as in Malone the biographer; I meant a compliment, through him, to his followers, prototypes, or competitors; even so in Malone the editor, I make a passing bow to rival editors.

Mr. Editor Steevens puts the sickle into a *Malonian* field, in *alienam segetem*," when he says, "that *Falstaff* humorously compares himself to the inside of a church, because it consists of a *vacant choir*; such an *empty* building being compared by him to himself, who is filled up with guts and midriff."

But Edmond, who is rather jealous of this reaping stroke in *his* field, refutes it, and with *Malonian* simplicity, (for he is "*utrusque palmæ*") appears not unworthy of the honours due to Addison's

dison's immortal *De Coverley*, upon the subject of his *judicial* enquiries into *Mrs. White's ærial equitations*.

"It should be remembered, says *De Coverley Malone*, (and so it *should*) that churches are not *always* empty—(no more they are!) and that nothing shows that *Falstaff* means an *empty* church."

It is an opinion fire cannot melt out of me, that *Edmond* is in the right. [Min. Felix.

EXAMPLE XXXI.

Tro. and Cress.

It is the *purpose* that makes strong the *vow*.

But *vows* to every *purpose* must not hold.

Edmond.]—"The *Essence* of a lawful *vow* is—a lawful *purpose*!!"

✂ I cannot better wind up this Canon than by *Edmond's* definition of *circumstance*, which, according to *him* (impregnated with *Johnsonian æther*) is the detail or *circumduction* of an argument." [Tro. and Cress. act. 3, sc. 3.

But perhaps

EXAMPLE XXXII. will do as well,

As she is *mine*, I may *dispose* of *her*, which shall be either to this gentleman or to her death

Mid. N. Dream.

G 4

✂ "By

✂ " By a *law of Solon*, parents had an absolute power of life and death over their children.

✂ " So it suited the poet's purpose well enough to suppose the Athenians had it *before*.

✂ " Or, PERHAPS, he neither *thought* nor *knew any thing of the matter*."

[Malone, Qu. Ann Str. East.

CANON

CANON III.

The *Minute*, or the *Minutian*.

“ Drawn with a team of *little atomies*.”

[*Rom. & Jul.*

“ The purpose is perspicuous, ev’n as substance,

“ Whose grossness *little characters* sum up.”

[*Tro. & Cress.*

“ *Notes of Nothing.*”

[*Edwards.*

EXAMPLE I.

Jacques.—“ To see no pastime I.”

Steevens.] “ Amidst this general festivity, the reader may be sorry to take leave of *Jacques*.” One should imagine this Editor was an Alderman upon a Lord Mayor’s Day, but with more compassion for the absentee.

This hypothetical sensibility which is preparing, with a contingent remainder (as the Sergeant unintelligibly, but, I suppose, wittily, observes) to afflict us, passes off in a topic of consolation, which proves that we are *not* sorry at all; as it is made clear to us, (though we per-

perfectly knew it before,) that *Jacques* would not have *liked* the feast. "He has filled (we are told) " with sensibility, his part, and preserves to the " last, that respect which is due to him as a " consistent character, and an amiable, though " solitary moralist."

" It may be observed, with scarce *less* concern, (*viz.* *less* than what is no concern at all) that Shakspeare has, upon this occasion, forgot *Old Adam*, the servant of Orlando, whose fidelity should have entitled him to notice at the end of the piece, as well as to that happiness which he should naturally have shared on the return (I suppose he means *acquisition*) of fortune (I suppose he means *good fortune*) to his master.

☞ It is the *more* remarkable since, at the end of the novel, Mr. Lodge makes him " Captain of the King's Guard."

The first remark upon *Old Adam's* fate is, that it seems in these prose-elegies over him, to excite *more* distress than *Jacques's* voluntary abdication of pastimes, which it was *natural* for him to *dislike*.

However, as I am charmed with *Steevens's* good nature, which I am sure is, "the language of his heart;"* I am sorry to heighten so amiable a distress, by telling his executors,

* Forgot his epic and Pindaric art,
But still I love "the language of his heart." Pope.
that

that Adam's *last* words, to *our* knowledge, were these—


“ I scarce can speak, to thank you for myself.”

That affecting address was in act the *second*, and we are now in act the *fifth*.

I have therefore too much reason to believe that *Old Adam* is dead, and that he died very soon after he delivered those words; and the rather, as from the time of that epilepsy, which hunger and age produced, we never hear of his name.

It must not, however, be inferred, that Orlando was not as deeply concerned as he *should* have been, though he does not introduce the topic; for the Ladies beg leave to remind the late Mr. Steevens, that Rosalind's admirer was in love. Indeed, his occupation proves it, for he was chiefly employed in scribbling verses upon trees, (for which lovers, I suppose, have a patent,) and I am sorry to add, more witty than delicate—we have a little sparring match of satire with *Jaques*; but the rest of him, (Orlando) is mere love. He talks of his love to Rosalind as a boy. He makes love to her in play, as to a girl representing his Rosalind,—and he makes arrangements with Rosalind herself, as a magician for marrying that same Rosalind as the Duke's niece. I cannot, in these memoirs of his life, see a niche for *Old Adam's* figure. There is indeed, a short and rather hurried conversation between the two reconciled brothers; but it must be remembered, that *both*
of

of them were deeply in love, though I have not a doubt that in *other* conversations between them at least, and which do not appear, Orlando has done ample justice to Adam's memory.

 I must here touch with Edmond upon that inexplicable spirit of oblivion, which, according to him, visits and persecutes the immortal Bard of Stratford. I have not counted them, but I believe there are not fewer than a hundred instances of absolute *proof*, as he (Edmond) thinks, and contends, that he *forgot his own plays* in the very act of writing them. It is almost as familiar a topic in Edmond's comment as the ear of a copyist, or glancing eye of a compositor.

The very next example applies to it.

It may be said, this *éloge* of Jaques and of Adam, with a covered or shadowed censure of the Poet, are not attributable personally to Edmond though forming part of his notes, but that *Mr. Steevens*, "good easy man," is the offended philanthropist, and that *Farmer* imputes to Shakspeare his refusal to make Old Adam a Captain of the guard.

But the Sergeant assures me that Edmond has domiciled every note which he has adopted with approbation, so as to make it his own.

EXAMPLE

EXAMPLE II.

— — — It was a handkerchief
My father gave to my mother.

[Othello.

Malone.]—" But he had said before to his
" wife—

— — — " That handkerchief
" Did an *Egyptian* to my mother give."

Edmond is here (for he is like Zimri, the epitome of all characters) very anxious to rehabilitate the *disposing mind and memory* of the Poet. He is anxious therefore to make Othello *consistent*; and feels it therefore necessary to say, not that Othello forgot, or Shakspeare for him; but that Othello's *first* account was a *lye*, " to alarm his wife the more ;" and the second alone was true. Why so?—Take his own words—

❧ " Because truth was *then* sufficient for his purpose."

This, according to *my* vulgar notion of the moral agents, we, all of us, are, critics included, appears to be a *Damascene-like* definition of truth, and more like an Attorney's, than a hero's *vade-mecum*.

An *embassador* indeed, is to *lye*, as *Wootton* has told us, (who, I take it for granted, made no *finecure* of his own receipt.)—A *well-bred* man is to *lye*, says the Earl of Chesterfield, especially to the ladies. But I never heard it was a part of the *military exercise*.

Let

Let us, however, examine the *reasoning* here, (for we are all of us *rational* as well as *moral* agents.) I should think it would have been most probable that such a *foolish* lye would have been immediately *detected*, because it appears from *Emilia*, that Othello's wife had a particular value for this keepsake, and that she had been charged by him to be careful of it. He would, therefore, in all human probability, have stated the fact as it really was, at the moment of presenting the gift; and when *ex concessis* he had *no interest* (upon the *Malonian* receipt) in the deception. The *lye*, therefore, and which converts his open character into the cold artifices of a *Machiavel*, in a paroxysm of jealousy, would have been the art of an idiot as well as the superfluous torture of an executioner.

Though I cannot, for the soul of me, think Shakspeare had *quite* so bad a memory as Edmond ascribes to him, I should think it worthy of his taste and of his heart, but above all of his accuracy in character to suppose he *bad* forgot *the Egyptian*, than to impute such a falsehood at such a moment, and as the vice of such a man.

But the Sergeant, who has taken infinite pains upon the subject, thinks he can reconcile the two accounts.

He thinks "an *Egyptian* gave it by the intervention of Othello's father to the mother, as a kind of charm to ensure her fidelity and his affection."

In

In the last account of the two, he calls it an "antique token." In both accounts, the handkerchief is given to the mother.

"*By the way*, though I detest all art, (for I cannot subscribe to *your* friend Edmond's doctrine of *convenience*,) I am of opinion that reasoning with Machiavel, we should find as much *occasion* for a lye to vindicate Othello's honor against the charge of murder, as to vindicate his jealousy in the moment of a detection, as he thought it, which made the adultery manifest, and the pedigree of the handkerchief a *circumstance* merely as marking what he *felt*, and that which is the center of union between *all* the accounts, viz. that he valued the gift, and had charged her to keep it with care." [Mr. Sergeant.

It is impossible to withhold, in this place, an anecdote which is very characteristic of *such* notes, and is upon the very topic of this handkerchief.

Two Frenchmen were *seeing* Othello, and the word is not lightly used, for what they *heard* was of little use to *them*—one of them only having the faintest conception of the language and of *his* accuracy, the anecdote will not give the most encouraging impression.

One of them asked the other, (as knowing the language better,) *why* Othello appeared so much out of humour, and so ill-bred with his wife?

"*C'est parce qu'il avoit perdu son mouchoir*" was the answer.

" *Ab*

" *Ab ma foi* (said the interrogator) *il avoit*
" *raison.*"

EXAMPLE III.

A *parenthesis backwards*, written across the Channel.

Malone's Prolegomena, or *volume the first, part the first*, in a *separate volume*.

" Shakspeare died on his birth day.

From *Du Cange's* perpetual Almanack, Gloss. in v. annus, making allowances for the different style which prevailed in England, from that on which *Du Cange's* calculation was formed, April the twenty-third in that year was—a *Tuesday !!!*"

I am not a little happy to add, as a mere *pedissequus*, to the reporter of *Du Cange*, that Lord Burleigh, in his diary, published by *Murden*, appears to have been hurt in paring his nail, at Greenwich, the sixteenth of July, fifteen hundred and sixty-four, the birth year of Shakspeare, and just *three* months, within a very few days, after his birth day.

[*Minutius Felix.*

EXAMPLE IV.

When you and I were at St. Alban's last,
Your legs did better service than your hands.

[3. Hen. VI.
Edmond.]

Edmond.—An allusion to the old proverb.

“One pair of heels is better than two pair of hands.”

EXAMPLE V.

Oh boy! thy father gave thee life *too soon*,
And hath bereft thee of thy life *too late*.

[3. Hen. VI.


It is impossible, as I am told by the Sergeant at Law, who is “*wary and wise*,” to interpret this passage *literally* without making it, what is never current in *his* Court; in other words, mere and perfect nonsense. For whatever (says *the coif*) may be the import of the *first* line, the *second*, if taken *literally*, assumes that if the father had killed the son at any earlier period, no harm would have been done.

The Poet, quaint as he is, evidently means that he should have killed him before his birth, so as to have made him a dead, or still-born, child; or that he should not have generated him till after the battle.

But *Edmond*, an over-match for all such difficulties, (and who is playful as a dolphin amongst the billows in a tempest) with unexampled address, gets rid of the *first* verse, and is mute upon the *second*. He says, “the *first* line imports that he, the son, was born *too soon*, because if he had been born later he would not have been *of age* to fight.

* H

☞ The

 The Sergeant, upon this topic, was more playful than he generally is, and very amusing, for he does not want humour, though at my expence.

“ My dear *Felix*, quoth he, *your* supposition, that a father speaking to his own son, dead before him, (and consequently born before his death,) should mean to say that he wished he had generated that very son *after the battle*, or had killed him *before he was born*, reminds me of two stories which are equal, but not superior, to the perspicuous arrangement of these two sagacious problems in *your* head.

“ An Irish gentleman, whom I knew and respected (for his genius and powers of reasoning,) met, one day, an old woman who desired his honor would bestow something upon her, who had nursed him. “ Oh, you devil, said he, it is well you are not upon a river’s bank, *else* you would not be there, but in the river. I hate the sight of you, for you *changed me when I was a child*, and I shall never be *myself again*.”

Anecdote the second.

A Sergeant, who afterwards became a Judge, was in tears upon the circuit, when *Miss Blandy* was under sentence of death for *parricide*.

“ Surely, said one of his friends, this woman is no object of your compassion ;—she has no claim to your tears.”

No, said he, (weeping and sobbing the more,) it was not upon *her* account. It was only to think what my dear Mr. Blandy would have
said

said if he had lived to see this day ;"—in other words, to see *his* daughter executed for murdering *him*.

EXAMPLE VI.

Timon (when out of his mind) says to thieves,
" trust not the physician ! his antidotes are poi-
" son, and *he* slays more than you rob."

Malone.]—" Our Author's favorite daughter,
who married a physician,—three years I believe
before this play was written, could not have
been much pleased by this passage."

What must the *Malone* of that age have thought
of another passage ?

" The learned pate ducks to the golden fool."

I answer my own question thus :

He would have laughed as heartily as *Mrs.*
Hall, and her bedfellow too would have laughed
at this playful ridicule upon *Dr. Hall*'s profession.

Indeed I can as little think *Moliere's Physician*
was at all offended with *him* for his ridicule
upon him, when *Louis XIV.* saw them together,
and asked the Poet what the Physician did for
him.

" *Nous raisonnons ensemble*, (answered *Moliere*)
il en ordonne les remèdes je ne les fais pas, et je
guéris.

That playful Satyrist has defined a Physician,
un homme que l'on paye pour conter des fariboles

H 2

dans

dans la chambre d'un malade jusqu'a-ce que la nature, l'ait guéri on que les remèdes l'ayent tué."

Yet I cannot help thinking, but I am not so imitable as Edmond, who is in that point (as well as in *fancy upon historical subjects*) more of a Poet, that if I had been a *Physician*, the *Son-in-law of Moliere*, I should have been more pleased than hurt, by this ridicule upon the medical tribe.

[*Min. Felix.*

EXAMPLE VII.

"Cæsar! 'tis his *schoolmaster*."

[*Ant. and Cleo.*

Malone.]"—*Euphronius* was his name.

"He was schoolmaster to *Anthony's children by Cleopatra*."

N. B. I am told this fact is *proved* by a record imported from *Egypt*, by one of *Bonaparte's* antiquarian missionaries.

EXAMPLE VIII.

[*"Levium spectacula rerum."*]

"A lion among ladies is a most dreadful thing."

[*Midf. N. Dream.*

Malone.]"—*Prince Henry* was christened in Scotland. When the King and Queen were at dinner, a triumphal chariot, the frame of which, we are told, was *ten feet long and seven broad*, with

with allegorical personages, was drawn in by a *black-a-moor*.

"This chariot *should* have been drawn by a *lion*. But because his presence *might* have brought some fear to the *nearest*, (whether gentlemen or ladies,) or that the torches *might* have commoved him, it was thought meete that the *Moore* should supply that room!!"

[*Some account, &c.*

This, he calls, "*an odd coincidence!*"

EXAMPLE IX.

Now the *hungry lion roars*.

M. N. Dream.

Edmond adopts and approves the *anonymous* remarker, who says, "that *Shakspeare* would never have made this *lion roar*, which (as he wittily observes) "can be heard no nearer than the *desarts of Africa*," if he had not read in the 104th Psalm, "*the lions roaring after their prey, &c.*"

I beg pardon for giving this example to the *Minutian canon alone*, as it applies, with equal (if not superior) force, to the *far-fetched*,

EXAMPLE X.

"*He has no children.*"

[*Macduff,*

A most *important* question arises here, viz, "who is meant by *he*"—which appears to me

H 3

no

no question at all. *Macduff* must of course impute this murder to *Macbeth*, as it is proved that he does, for he says very soon—

“ Bring then this fiend of Scotland,” &c.

But the beauty of the *Malonian* polemics, (in which those doughty editors and critics, *Messrs. Johnson and Steevens*, are engaged) is more complicated, and refined. *Johnson* affirms that *Macbeth* had children.—*Steevens* denies that he had any; and *Edmond* parts the combatants.

*Inter * Pelidem festinat & inter Atriden.*

He offers this (*Nestorian*) remark, which I dare say at once, reconciled them, “ *Macbeth* had a son then living, named *Lulab* :” for which he quotes *Fordun*, and then says, “ that whether *Shakspeare* was apprized of it *cannot be ascertained*—but that we *cannot prove* he was *not* acquainted with it.”

[See the *Philosophical and Syllogistical Prelate's* Argument upon the *Regency* in the first part of this volume.

EXAMPLE XI.

When roasted crabs hiss in the bowl.

Malone's first note—

“ *Crabs are sweet apples.*”

* I have been often surprized that a moment's union could have subsisted between two such men. Perhaps *Johnson* could explain it as he explains the partial and qualified intimacy of *Addison* with a certain Lord Lieutenant of Ireland.

Second

Second note, in Appendix, vol. 10.

“ The bowl *must* be supposed to be filled with *ale*, a *toast* and *some spice*, and some sugar being added, what is called *lambs-wool*, is produced.

“ *So*, in King Hen. V. (not our Author’s play.)

Yet we will have in store a *crab* in the fire,
With *nut-brown ale* that is full stale!

[*Malone.*

EXAMPLE XII.

King.—“ Is the Queen delivered ?

Say “ ay, and of a boy.”

— — — “ Ay, ay, my liege!

And of a lovely boy: The God of Heaven,

Both now and ever blefs her!—’tis a *girl*

Promises boys hereafter.”

[*Johnson.*]

[*Johnson.*—It is *doubtful* whether *her* is referred to the *Queen* or to the *girl*.

[*Malone.*—As I *believe* this play was calculated for the ear of *Elizabeth*, I *imagine* that it refers to the *girl*.

[*Minutius Felix.*—I think it is *either*, and just as any reader shall think fit.

“ Which is the King of France?—Which is the King of France?” I said eagerly when I was a boy, at a show glass; and the *Cicerone*, without

H 4

altering

altering his tone, answered, "*which you please !
which you please !*"

It is my comment upon "*her.*"

M. F.

By the way, it seems oddly calculated for *Queen Elizabeth's ear* to commend her when just born (*in this play*) as promising boys *hereafter*, when she had *in fact* so long piqued herself upon being a *maid*, and was, though a *Fairy-Queen*, somewhat *stricken in years*. In short, it is a conceit that (as I have seen it flippantly expressed in the enemy's quarters) "*would make Agelastus laugh and waken Somnolentus.*"

EXAMPLE XIII.

"Enter the *Lord Chancellor.*"

Malone.]—This is *Lord Audley*,—but he was *not* Chancellor *then*;—he was *only Keeper* !

EXAMPLE XIV.

Shakspeare's *want of memory.*

Mr. Editor Steevens, adopted by *Mr. Editor Malone.*

And by that fire that burnt the Carthage Queen,
Shakspeare

Shakspeare had *forgot* that Theseus performed his exploits before the Trojan war, and *consequently* long before the death of Dido.

“ A palpable hit ! ”

[*Ostrick.*

EXAMPLE XV.

More want of memory.

[*Anonymous*—tickled by *Malone*.

Puck.—Ho ! Ho ! Ho ! Coward, why comest thou not ?

Anonymous.]—This exclamation is peculiar to *Puck*. In the old song, printed by Peck, in which he relates all his gambols, he concludes every verse with *Ho ! Ho ! Ho !*

He here *forgets* his *assumed* character.

[*Anonymous*.

“ The song above alluded to, may be found in Percy’s Reliques of Ancient Poetry, vol. iii. p. 203.”

[*Malone*.

With all due respect for Messieurs *Puck* and *Peck*, *Anonymous*, the *Bishop*, and *Malone*, I cannot find this exclusive right of *Puck* to the word *ho* ; but, perhaps, *Puck* alone is the personage that uses the word *three* times. In scripture, however, it is *twice* used,—*Zechariah*—*Ho ! Ho !* come forth and flee ! In Shakspeare, the

the word is familiar, (with and without the addition of an *a*,) and seems to be a word of notice, like the *bip* and *ballo!* of modern times. *Johnson*, who is often (to do him justice) very *Malonian*, especially in a *definition*, calls it "an exclamation to give notice of approach, or any thing else." [Min. Felix.]

By the way, this reminds me of *Beatrice*, and of "Hey, ho."

It was intimated by *Mr. Felix*, that it was no expression of *pain*, but that in a *Lady* it was often suspected as an indirect admission of an attachment.

In *Troilus and Cressida*,—*Pandarus* gives a love song to *Helen*, it ends *bey ho!* upon which *Helen* remarks,

"In love I' faith to th' very tip o' th' nose!"

EXAMPLE XVI.

Ban, Ban, Ca—Caliban.

"PERHAPS OUR Author remembered a song of *Sir Philip Sydney's*.

Da—Da—Da—Daridan.

[*Astrophel and Stella.*

This *Archimedian probability* is in the *Appendix*, at the end of the TENTH VOLUME!

It should here be observed, as a cardinal virtue of the Editor professed that his oracle, like the *orthography* of *Shakspeare's* age, should have no standard. For example—the powers of

of Shakspeare's memory, when it *suits* this editor and critic, are as minute as those of *Hill* and *Magliabecchi*.

EXAMPLE XVII.

"*Phæn thronex*," read "*Phænix's throne*."

The letters were *shuffled out of their places*.

[*Malone*.

An elegant and affecting paraphrase of a *typical erratum*. It gives, however, a *new source of inaccuracy*,—in addition to the *puzzled ear*, and *glancing eye*.

EXAMPLE XVIII.

Having *proved*, as *he* thinks, (and we have already canvassed the argument) that Shakspeare thought *Hesperides* the name of the garden; he shows that *Greene*, 1598, made the same blunder.

And he adds—

☞ "that it *may* have been used, in that sense, by the *Legend of Orpheus and Eurydice*, 1597.

"And like the *dragon of the Hesperides*

Shutteth the garden's gate."

[*Malone*.

The Sergeant is against him here, and says, there is no pretence for it, the rule of the Courts being to presume accuracy; or in other words, *omnia rite acta*; and the *Hesperides* here naturally marking the *ladies*, for it was *their dragon* as well as *garden*.

EXAMPLE

EXAMPLE XIX.

There is a degree of simplicity in what follows, that would become an Arcadian critic, or an editor in the golden age.

He supposes "*Hamlet*," not as it is, a theatrical performance, but as a report of conversation, and gravely says, that "*Hamlet* is *going* to use a word at the moment that he is *unluckily* interrupted by the Courtier, and prevented, as Edmond believes, (I give his own words) from using the word that he, Edmond, supposes to be accidentally omitted in the passage before him, which is part of *another play*, viz. *Love's Lab. Lost*."

EXAMPLE XX.

On *base* and *ground enough*.

"*Base* is a substantive—*basis*."

☞ "I give this explication, lest any one should suppose, as I once did, that we ought to read, and on *base ground enough*. [Malone.

"*Judico me cremari*." [The Bishop.

EXAMPLE XXI.

The Bi-fronted Minutian,

Ant. and Cleo.—Ben Johnson alludes to *this play* when he makes *Morose* in the *Silent Woman*,
man,

man, declare that he would fit out a play that were nothing but fights at sea, drum, trumpet, and target. [Malone—one side of Janus.

Henry VI.—[Firing heard at sea.

Perhaps Ben Johnson was thinking of *this* play when he makes Morose, &c. &c. &c.

[Malone—the other side of the face.

EXAMPLE XXII.

Paulina to Leontes.]

“Thou wouldst have poison’d good *Camillo*’s honor,

“To have him *kill a king*.”

Malone.—“How should *Paulina* know this?

“No one had charged the king with it but himself, and *while Paulina was absent, attending upon Hermione*.

“The poet *seems to have forgotten this*.”

[Malone.

“I thank you, says the poet, for suggesting this error, and with your accustomed indulgence to *me* for the want of that excellent *memory* which *you* seem to possess.

“At present, as it is now very near two centuries from the time that I conversed with *her* (*Paulina*) upon the subject, only two conjectures occur to me.

“One of them is, that *Camillo* may have told her of it in *letters from Bobemia*, for he married her immediately upon his return; and the bear, you know, had removed her *good man* out of his way.

“Another

“ Another is, which, I think, will please you, because it is very like you) that *Paulina* counterfeited attendance upon *Hermione*, and *à la Figaro** listened at the door.

Forgive me, Ladies of the Bedchamber! and Maids of Honor!

EXAMPLE XXIII.

Quid faciam?—*saltat Malonius.* [Juvenal.]

A kissing note!

And I beg the attention of young ladies.
But I love, as well as revere *Mrs. Hannab More.*

And I have no objection to *Chaperons.*

* “ How could Shakspeare know of the *Barbier de Séville* ?”
[E. Malone.]

I answer, “ why not? you tell us that he converted the past into his own time, why should he not have made the future equally useful to him? Besides, *Figaro* was nature, and Shakspeare wanted no *exemplaria*. If sagacity could ever predestine a *Figaro*, his would have done it, though I confess, without anticipating the name.

But we forget that Shakspeare, in this answer to Edmond, is to be supposed alive in 1801, and as revisiting these glimpses of the moon for the purpose of a little chat with him.

[Min. Felix.]

“ Come

“ Come unto these yellow sands,
 “ And then *take hands* !
 “ *Courtied* when you have, and *kiss’d*;
 “ *Foot it* featly here and there,” &c. &c. &c.

Mr. Editor Steevens.]—“ This was anciently done at the beginning of some *dances*.”

Parenthesis of Min. Felix.]—“ *By the way*,—it is a pity the habit has been discontinued.”

The accomplished Malone, in his *Appendix* to his *tenth volume*, thinks it *indispensible* to add this note upon the loveliest of all his themes—the *kiss*—not that of Ariel’s *invisible* spirits or sprites, (which *alone* are before him) but of *real dancers*, male and female, in their visible and palpable forms.

“ It was *only* the *hand*.” [Malone.

Min. Felix.]—“ I am sorry for it ; and so is the eldest of my daughters, who is partial to the *costume* of early days.

☞ But, *first*, what is Edmond’s *reason* for qualifying Steevens, who is playfully indefinite as to the *local position* of the *kiss*, and whose oracle (though utterly destitute of all proof) may have been received as a *carte blanche* for the *lips* or the *cheek*, especially amongst the wives and the daughters of antiquarians at a ball in *Somerſet Houſe* ?

[2.] ☞ What are Edmond’s *proofs* ? A solitary extract from *one* letter in a *Secretary of State’s* memoirs during the reigns of Elizabeth and James. He refers me to *Winwood*, vol. 2, pag.

pag. 44, and I shall first give Edmond's extract in his own words:

"At this he was taken out *to dance*, and *footed it* with his country-woman. He took out the Queen and *forgot not to kiss her hand*."

N. B. *the first*—

I fear that Edmond forgets the *étiquette* of *kisses at Court*.

If he should be made an *Irish Peer*, and *Lady Malone* should be *kissed* by the Queen, he would know the difference between the *band* and the *lips* of queens, even to *ladies*.

But he would equally know when his *own* salutation was to be offered at Her Majesty's feet, that in *our Court* Queens are never kissed by their *male* courtiers;—without prejudice to the rights of kissing between subject and subject.

N. B. *the second*—

Well knowing Edmond's *Pindaric* use of his *originals* and his lutestring notions of proof, I have consulted the original at the fountain head. It is a letter of *Sir Dudley Carlton* to *Sir Ralph Winwood*, and the advantage which has been taken of it by *Edmond* behind *their* back, is a most exquisite refinement of genius for *invention*, though under the mask of *report*.

The letter gives an account of a *mask* on twelfth-day at the Banqueting House. It was a kind of pageant after the ceremony of creating Prince Charles Duke of York.—Upon a moving engine, were sea horses and "other terrible fishes" rode by moors, but "no water," which *desideratum*, the writer calls "an *indecorum*."—

A shell

"A shell in the form of a scallop, had four seats in it; upon one of them was King James's Queen, and (as we are told by the same writer) in a very improper state for such frolics—*Lady Dorset*, with *nine* other ladies of rank attending her.—Their apparel was rich, "but light and curtezan like."—Their faces and arms were painted black—and *that* was disguise enough."

"He (the *Duke of Holstein*) was taken out to dance, and footed it with his country-woman. He took out the *Queen*, and forgot not to kiss her hand, though there was danger it should have left a mark upon his lips."

So that here a ceremony of *étiquette* in kissing *Her Majesty's hand* at a masquerade, (in which her face was disguised, but her quality known) is not produced, as it is printed and explained by the context, (for the evidence would then have destroyed the use and the object) but quoted, by a *partial reference*, as constituting *proof*, that in general the dancers of that age, and of both sexes, kissed,—before the dance began—but that only the hand of the ladies received the lips of the men.

With equal happiness of conjecture, *Edmond-Ariel*, in her chat with invisible sprites, alludes, forsooth, to this habit of kissing the hand at a ball, when she desires them to "foot it," after they have "curtsied and kissed!!!"

* I

After

After all, in *King Hen. the VIIIth.* we find a more apt quotation still for Edmond's purpose, but still questionable, and still giving the *kiss* to *something lovelier* than even the *band*, though *with a difference*.

The king takes out *Anna Boleyn* to dance with him, and says—

“ I were unmannerly enough to take you out,
And not to *kiss* you.”

But then we must not forget that he is a king, that he is known, though masked, and that he is at a *masquerade-ball*, which might have its own *privileges*.

Mr. Editor Steevens, true to his *kissing creed*, states the *kiss* to be an established fee of the lady's partner; but produces a dialogue without a date, in which it appears, that it was a fee *after* the dance, not *before* it: That it was, however, a *lip-kiss*, if considered as the partner's fee, cannot be denied. The verses are these—

“ But some reply, what foole would *dance*,
If that, when *daunce* is don,
He may not have at *lady's lips*,
That which in *daunce* he wooen?”

EXAMPLE

EXAMPLE XXIV.

 *More kissing!*

“Choreis aptior.”

[Horace,

Romeo *kisses* Juliet, and *kisses her* at a masquerade, which *Edmond* approves, and thinks it was customary in Shakespeare's time. He is obliging enough to remind us that *Lord Sands* *kisses* Ann Boleyn at a supper of Cardinal Wolsey's, happening to sit near him, which is also reconciled by *Mr. Tyson-Malone, M. C.* to the *costume* of those days,

EXAMPLE XXV.

More kissing still!

Edmond is fond of it, and I commend his predilection.

He is, in short, under the mask of superfluity, (as a rhetorical figure,) a self-indulging *basso-pilist*.

“Oh could this *kiss* be printed in thy hand,”

I 2

says

says *Queen Margaret*, (who, by the way, looks very demure in her *Strawberry-Hill* portrait.)


Edmond is here at home with (his friend) the *compositor's* glancing eye.

Paraphrase.] " That by the impression of my *kiss* upon your *band*, (says *Edmond*, in *Secundus's* best manner,) you may think on those lips,
Through which a thousand sighs are breath'd for thee.

EXAMPLE XXVI.

But my kisses bring again!

[*Edmond.*

 Ladies beware of the *whispering* Edmond!

" They are yet but *ear-kissing* arguments." [*Lear.*

Malone.]—" They are yet only *whispered.*"

So that in *his* vocabulary " to *whisper*"—and " *kiss the ear*" are synonymous terms.

 Again, I say, Ladies beware of him!

" *Principiis obsta!*"

Or, Beware of a *kiss* upon the tip of an ear!

[*Hannab More.*

But he is more dangerous in the *whispering* line than even I had suspected him to be.

EXAMPLE

EXAMPLE XXVII.

Gonerill says to *him*—to (*Edmond* in his proper name—)

Decline your head!

This kiss, if it durst speak,


Would stretch thy spirits up into the air.

[*Gonerill to Edmond.*]

She bids him (*says our Edmond*, who seems quite *au fait* in these habits).

“Decline his head.”


That she may give him *a kiss*, and that, as her steward is present, it may *appear* to be a *whisper*.

 This *appearance* (or *figure*) of a *sound*, requires peculiar senses like that *ear* of the *copyist*, which is the organ (or the implement) of his *transcript*.*

N. B. Dionysius’s *whispering ear*, and the *whispering gallery* at *St. Paul’s*, are not affected by these cautions.

* I have touched already upon *Edmond’s* contrivance to warrant the *fidelity of transcripts*, by making a person read *one* of the copies *aloud* whilst he had *another* spread before him; but the perplexity, as well as ingenious whim of this expedient, is much heightened by a note upon *King John*, which tells us, that *one* of these *loud readers*, being a *Herefordshire man*, pronounced *one* as if written *on*.

I mention the latter, because the *Gicerone* of that wonder (as respectable a man as the tomb-shewer at Westminster Abbey—who was invited by the *Baronet-Amateur* to his lodgings at *Norfolk Buildings*) has intimated that as young ladies frequent this gallery, it might reduce *his* perquisites, if such analogies between the *lip* and *ear* should alarm the discretion of the Vestal aunt.

 In *Queen Anne's* time the *ton* was *antibassian*; for we are told of a complaint by a country gentleman of those days, who had been in the habit of *kissing the ladies all round*, that he had been put out of countenance, and supplanted, by a courtier, who, upon his *entrée* into a room full of ladies, made a bow, fell back, and recovered with a soft air; made a bow to the next, and so on to one or two more, then took the room *en masse* in a continual bow till he reached the lady whom he thought proper to distinguish. He adds, that no young gentleman has been *kissed in public* for several miles in that neighbourhood, since the courtier's appearance, and presses for an immediate paper on the subject of kissing by way of salute.

[*Spectator*.

But in the same period *Mr. Honeycomb* reports that male partners in the dance, (which is very apropos of the *curtsy* and the *kiss*, enjoined by *Ariel*) dwelt upon the fair one's *lip*—or else

else they would be too quick for the musical time. These were called *kissing dances*.

[Ibid.

✂ After all, the *safest* mode of *kissing*, and of *being kissed*, for the ladies, and which I would recommend, is that which the accomplished and courteous knight, *Sir Philip Sydney*, describes—

Who those ruddy lips can miss,
Which blessed still *themselves do kiss*.

By the way,

Edmond thinks it not improbable that *Shakspeare* may have read the *kisses* of *Secundus* (who died, A. D. 1536) in some English translation.

Secundus's work is called by one of the editors, "divine."

Hadrianus Junius tells us, in a very amorous expression, which I *dare not* put into my own language, that "*Secundi Basia vivent dum basiis amantium ora patebunt*."

Lillius Gyraldus, with more delicacy, but with equal, if not superior animation, intimates that in reading them we are *kissing all the time*, that is, in the *mind's lip*, which he calls "*basiis affici*."

Ful. Cas. Scaliger, traces these identical "*kisses*" to the lips of no less a personage than *Siderea Venus*.

Janus Dousta puts them into *Astic honey*.

The pedigree of them assigned by the poet himself, I mean *Secundus*, who was their best herald, is very interesting.

I 4

They

They are, it seems, the dew of the roses that formed *Ascanius's bed*: the boy asleep, and Venus afraid of kissing *him*, she kissed *his bed*, which enlivened by the impression of her lips, kissed *her*, in return: the kisses thus replaced, and with an *improved edition*, (as Edmond's *compositor* expresses it,) were dropt by *Venus* in her flight over the Earth.

Secundus however appears very unconscionable, for he desires one of Mr. Honeycomb's *dwelling kisses*, and which he calls *perenne basium*.

He says, that if he has only *one*, it makes him regret the loss of it, and wish for *another*.

He describes it as composed of the most exquisite odours, and gives a list of them, which reminds one of a perfumer's bill, or of an Italian warehouse in the Hay-market.

In one respect he has caught the *whispering* analogies of Edmond. He talks of a *basium* which is *dulci-sonum*, or *sweetly toned*, which is Edmond's *ear-kissing whisper*, anticipated.

But who would have imagined that *he* had so lively a conception of that * receipt in *Ovid-Edmond's Art of love*?

Adde et blanditias verbaque publica,
Et cum Suavisonis murmura sibilis.

* This, Edmond, with his appropriate felicity, interprets *musical time*, and says it is an evident, though (*shadowed*) allusion to a *country dance*. *Crevit*, he thinks a pun upon the musical word *crescendo*, and a type of Honeycomb's *dwelling kiss*.

Here

Here we have *Gonerill's kiss* in perfection, or the *kissed ear* that followed the *verba publica*.

We have also my *Lord Sands* and the *Pyramus of the Supper*, in that same Ovid, as elegant and as *kissing* a poet as Edmond's favorite *Secundus*.

Notitiam primosque gradus vicinia cepit
Tempore crevit amor.

I cannot help throwing-in before I leave so fascinating a subject, (and perhaps for ever,) the most elegant satyr, compliment, and gallantry, that polished wit ever struck off; but *Addison* was *thinking* (as Edmond often says of Shakspeare,) he was *thinking* of *Secundus*, or he could not have written so well.

"When I have seen a *pretty mouth* uttering calumnies and invectives, what could I not have given to have *stopt it*?"

[*Spectator*.

The Reader, in this delightful ramble, may perhaps have missed the Sergeant: In truth he was fast asleep, but with an expression of serene complacency, in the *tone* of that slumber, which he could not have improved in the cadence of his periods, if he had been awake and professionally employed.

* *Stop the mouth*—with a *kiss*!

[*Much ado, &c.*

EXAMPLE


EXAMPLE XXIX.

“ Song* and Dance.”

Midf. N. Dream.

* Note by *Malone.*] This *Song*,—like many others, is *lost*.

By the way—Dr. Johnson thinks *another Song* has been lost, which *he* supposes to have been sung by *Oberon*.

 I have recovered both of these airs, and the music to which they are set. N.B. They are left in my will to the *Museum*.

EXAMPLE XXX.


Enter a legate and two embassadours, with *Winchester* in a *Cardinal's habit*. [*Hen. VI. Exeter.*].—What! is my *Lord of Winchester* installed?

Malone.]—It should seem the author meant the Cardinal had just obtained his Cardinal's hat.

The inaccuracy was in making *Gloster* address him by the title in the *beginning* of this play.

“ He, in fact, obtained it in the *fifth year* of *Henry's reign*!

[*Malone,*

 “ It was *July the 14th* of *that year*, and according to *Du Cange*, the 14th of July fell upon a *Monday that year*.”

[*Minutius Felix.*

EXAMPLE

EXAMPLE XXXI.

1 Carrier. The *turkeys* in my pannier are quite starved.

Malone.] Here is a slight anachronism; *turkeys* were not brought into England till the time of *Hen. VIII.*

✂ "Edmond! this argues *conscience* in your notes."

"But the *respects* thereof are **nice* and trivial.

[*Ric. III.*

✂ I am happy to find that *Mr. Addison* considers Edmond and me as two powerful auxiliaries to *the Imagination*.

He calls *our* process the labour of the fancy working downward and a kind of delving speculation. Amongst other topics of *Minutian sublimity*, he lays this before his reader, with a philosophical air that is very becoming to *him*, and very honourable, I think, to *us*.

"Let a man try to conceive the different bulk of an animal which is *twenty*, from another animal which is a *hundred* times *less* than a

✂ "Nice in the sense of *minute*, and of *petty* import."

[*Malone*,

mite!

mite! He has no measure for it; the understanding opens infinite space around him, but the fancy is lost in the pursuit of an atom, thro' all its numberless directions."

EXAMPLE XXXI.

— — — Was this face the face,
That *every day*, under his household roof,
Did keep ten thousand men?

[Malone.]—"Shakspeare is not here quite accurate.

"Our old Chronicles only say, that *every day* ten thousand men *came to his household*."

Note the diversity! [Sergeant Malone.

[Le Clerc] "Une exactitude étonnante sur des choses de
"néant?"

[Le Clerc, speaking of Bayle.

I remember seeing a description of a *Minutian critic*, which I thought so *apropos de bottes* (for Edmond's leg,) that I made a note of it, and beg leave to introduce it here.

"If you talk of *Herodotus*, he makes a panegyric upon *Harry Stephens*. He thinks he gives an account of an *author* when he tells you the *subject*—the name of the *editor*—and the time of *printing* the book—when he marks the goodness of the paper, the diligence of the corrector, and the beauty of the type.

"He could find only *two faults* in *Virgil*, edited by *Daniel Heinsius*.

"Two

" Two commas instead of a parenthesis in the first book of the *Æneid*, and a semicolon inverted in the fourth *Georgic* !!"

EXAMPLE XXXII.

In volume the tenth, and as part of an elaborate appendix to the notes, we have the following passage :

" Add to note 9, pag. 56, *Rom. and Juliet*.

" *Poperin pear.*"

" *Leland* was the parson of *Poperingue*, and by him, PERHAPS, the *poperin pear* was brought into England !

[*Malone.*

EXAMPLE XXXIII.

It is playing with edge tools to think of an escape from Edmond's detections—especially for the ladies.

I could have sworn that Constance was correct in describing herself.

" *A widow—husbandless.*"

But Edmond has convicted her of an accumulated falsehood.

" She was married again at this very time.

" She was the wife to a *third* husband.

And she was, (oh fie !) *divorced* from the *second*.

Forgive

Forgive me, dear *Mrs. Siddons*, but I never
can see you again in *Constance*.

[*Min. Felix,*
Philo-Siddon-iacus.

EXAMPLE of the *Superfluous* and *Minutian*
united !*

" The rule is very simple that *one* cannot be
two."

[*Malone* in a note upon *Troil. and Cress.*

Act v. scene 2,

* It has been proved in the first part of this work, that
Edmond conceives *three* to be the same as *four*. See the di-
mensions of the word *Africa*.

CANON

CANON III.

The *Restoring* Editor,

(κατ' ἐξοχήν)

Reforms the text, if it *suits him*, and adopts the *capricious innovation* of other editors; or clings to the virgin text in defiance of all meretricious allurements, with obstinate fidelity.

Jam redit et *Virgo*—redeunt *Saturnia Regna*.

Virgil.

To hatch a new *Saturnian* age of *lead*.

[shamefully parodied by *Mr. Pope*.

— — — “*Restoration* hang

“Thy med'eine on my *notes*!”

[*Lear*.

EXAMPLE I.

Duke S. If there be truth in *fight*, you are my daughter.

Orl. If there be truth in *fight*, you are my Rosalind.

Phebe. If *fight* and *shape* be true,

Why then, my love, adieu!”

[*As you like it*.

Johnson.]—The answer of Phebe makes it PROBABLE that Orlando says, if there be truth in *shape*; *that is*, (heaven bless him for his *videlicet*!) if

if a *form* can be trusted, if *one* cannot usurp the *form* of another.

Against this *probability* I demur, unless *improbable* having, (by means of the intensive particle "*im*," the sense of *probable* in the extreme;) the word *probable* may, *vice versd*, mean (or *shadow*) extreme *improbabilities*.

Why should *Orlando* find out *Rosalind* by *shape*, and the *Duke* find her out by *sight*? which last word includes the *shape* into the bargain, and covers the whole figure.

To *Phebe* it is perfectly natural that *shape*, which is here transformed out of one sex into the other, should be the most prominent feature of the change, and of her doubts: To *her* it constitutes the *only* change, because, to *her*, the *countenance* had never been disguised,

But what am I to understand from *Edmond's* conduct here? It puzzles me: He adopts the note, but leaves the text untouched.

EXAMPLE II.

"This is abominable, it insinuateth *me of* INFAMIE,
Ne intelligis?—to make frantic—lunatic."

Love's Lab. Lost,

"*Dr. Farmer*, with great probability, proposes to read *man of* INSANIE. [*Malone.*] "INSANIE
was

was *Theobald's* emendation." *Malone.*]—"It appears to have been a word * anciently used."

[*Steevens.*

Accordingly this word appears in the *Malonian* text.

Well done fountain head of *probability*—but this fountain had a parent—*Mr. Theobald*—and was adopted afterwards by another parent, one *Mr. Thomas Edwards*, whose wit administered by good sense.

— — — — "ordinein

"Rectum evaganti fræna licentiæ

"Injecit."

I do not blame the emendation, but I discern and admire the unblushing ease of *Edmond's* manner, when he totally departs from his own rule of adhering to ancient copies which are intelligible, for the sake of better sense, or of more accuracy.

Left *we* should mark that want of memory which a little misleads *him*, and which he is in the habit of imputing, with such exquisite ridicule, to *Shakspeare*, I here extract his profession or Canon upon the subject of ancient copies, that we may watch him, and see, to his honor, what a tight, or gouty shoe he makes of it.

* *Edwards* considers it as a word new coined by the pedant.

As these two great men are so accurate, I assume their veracity; and I lay no stress upon the absence of this word from *Johnson*, who has dropped, or, like *Shakspeare*, forgot the word *insanie*.

* K

Pag.

Pag. lxiii.—“ I may be censured for *too strict* an adherence to the ancient copies.

Pag. lxiv.—“ Having resolved *never* to deviate from the authentic copies merely because the phraseology was harsh or uncommon.

Pag. xi.—“ Our principal employment has been to *restore*;—to eject the *capricious innovations* made by our predecessors, from ignorance, &c.

Pag. xi.—“ To form a genuine text by a *faithful* collation of the *ancient copies*—a laborious task—and the due execution of this it is which can *alone* entitle an editor of Shakspeare to the favour of the public.”

Then *Mr. Editor Malone* and the public, are two. The best friends must part—and the loss will be (as it *should* be) that of the public; for if *Edmond* cannot enlighten them, the world, (as *Bayes* prophetically observed when his players were gone to dinner)—“ the world must be left “ in ignorance.”

EXAMPLE III.*

Timon.]—“ They say, my Lord, that *ira furor brevis est*

But yond' man is very angry.”

* Here one poor word a thousand clinches makes,
And various reading new Meander takes.

[Pope.
Mr.

Mr. Rowe changed the text thus:

"ever angry;"

a very ingenious and just alteration.

But it is not less an *alteration*, and for the single purpose of *improving* that which before was *intelligible*—a conduct which Edmond's *theory* has reprobated, and his familiar *habits* adopted;—as in the case before us, for he has embraced this improvement, and made it a part of his text, which *professes* to be religiously that of his poet, not his own.

Here he inverts his conduct upon a former occasion, for here having adopted the emendation, he also appears to adopt a note by Mr. Editor Steevens equally capricious, but which reinstates the word that Rowe has ejected—

"very anger."

EXAMPLE IV.

In another note upon this play, there is a passage of such dignity against his own practice of *capricious innovations*, that for the honor of his candour and of his contempt for his *own* rules, I make an example of it, as one of the alterations in the *Restoring* Editor's department.

"I am not of that feather to shake off
My friend when he *must* need me."

"I once *idly conjectured* that Shakspeare wrote—

"When he *most* needs me."

K 2

And

“ And so I have since found the third folio reads—

But if such *capricious innovations* were to be admitted, every line in these plays might be changed.”

The Sergeant, who is always plodding in solicitous pursuits of accuracy in evidence, is ungallant enough to dispute the fact, though with me and the reader in general, he will of course put it under the column of error in memory.

He reasons thus: Edmond would, of course, have ascertained by collation, what all the readings were before he insinuated his amendments.

EXAMPLE V.

You may take my word, my Lord,
I weigh my friend's affection with my own;
“ I tell you true—I'll call upon you.”

[Timon.

Malone.—The old copy reads—“ I'll tell you true.”

“ The correction was made by *Dr. Johnson.*”

It is at once adopted into the text.

But why?

Is it necessary? no:

Does it alter the sense? no.

I wish

I wish ~~Capel~~ had propos'd it; but as Moliere's *bel esprit* observes— [The Cynic.

Par nos loix, profe et vers, tout nous sera soumis,
Nul n'aura de l'esprit que nous, ou nos amis.

[*Les Femmes Savantes.*

EXAMPLE VI.

[Oh ever gracious to perplex mankind,
And spread a healing mist before the mind!

[*Pope.*]

If I could sell my horse and buy twenty more
better than he, why give my horse to Timon
—ask nothing—give it him—it foals me
—straight and able horses. [Timon.

This passage requires no emendation, *me* is an expletive.

But *Edmond's* reforming spirit *will* exert itself.

He says: "PERHAPS *me* was 'em, and was transposed.*

Objection—To *foal a horse* is an expression which no groom ever admitted; and Shakspeare was a man who, (as Akenfide well expressed it,) "Walk'd in ev'ry path of human life."

* I cannot have a better opportunity of construing the shadows of Edmond into Latin—

Tam umbratiles sunt ut putent in turbido esse quicquid in luce est.

EXAMPLE VII.

— — — “ No reason
Can found his state in safety!”

Dr. Johnson, with perfectly good sense, interprets the passage.

Then to give it *better* sense he alters the word, and Edmond (who is *felo de se*, as the Sergeant expresses it) accedes implicitly to the change, which is, that of *found* into *found*, and thrown, by Dr. Johnson, upon a new defect of the compositor. *His* types, it seems, “ are defaced and worn, so that *f* and *ſ* are not always to be distinguished.”

But they *are* distinguished here, and consequently the remark is a mere expetive—it may be called an *implement of time*.*

EXAMPLE VIII.

Take the bonds with you, and leave the dates in compt.

Theobald made this context out of the nonsense which he found.

Leave the dates in—come!

Edmond adopts the alteration, which is a very ingenious one. But why then is poor

* “ In every face [I] found a dart.”

The Vatican M.S. for [I] reads [IT] but this *may* have been the hallucination of the copyist, who mistook the dash of the *I* for a *T*. *Spectator*.

Theobald,

Theobald, or *poor Tib*, to be so discredited with Pope, Hanmer, Warburton, and Capell, for the purpose of Cl. Johnson, Cl. Farmer, and Cl. Malone?

“ It is *my* occupation (says the Cynic) to be plain.”

As Kent said of *his*, and though *poor Theobald* (as well as Capell,) is the victim and foot-ball of the editors, it appears to me, first, that he is the very best of them; and secondly, that he is the oftenest adopted by those who deride him the most.

[Cynic.]

EXAMPLE IX.

I have retired me to a *wasteful cack*.

Pope had altered this to “ *a lonely room;*” and this, Edmond says, “ gives a *perfect notion* of the method which he took.”

As if *all* his emendations were of this kind, though he has himself adopted many of them which are both natural and sagacious.

These are poetical expressions of a *poetical critic*, and they give a *perfect notion* of the method which *he* takes in dissecting his predecessors. He must not (as he often says of his poet) be taken as if *speaking by the card*.

EXAMPLE X.

Taming of the Shrew—A& V. sc. 1.

Padua before Lucentio's house.

Petruchio and Vincentio knock at the door.

Vincentio is Lucentio's father.

A pedant is above at the window.

Says the Pedant, addressing himself to Vincentio, "keep your hundred pounds to yourself! He shall need none so long as I live."

Petruchio then says to the father, "I told you, your son was beloved in Padua."

He then says to the Pedant, "Tell Signor Lucentio that his father is come from Pisa, and is here at the door to speak with him."

Thou lyest, answers the pedant, his father is come from Padua, and here looking out at the window.

Vincentio.—Art thou his father?

Ped.—Ay, so his mother says.

This is the *old copy*, which Edmond is punctiliously and sacredly to reinstate.

It has the recommendation of being perfectly intelligible and rational.

The sense being, that Lucentio's *real* father having said that he was come *from Pisa*; the Pedant, who assumes the father, gives him the lye, and says, Lucentio's father is come *from Padua*, and is looking out at the window; in other words, that he is come to the window from the house which *is in Padua*, and by that play of the words comes *from Padua*.

Edmond,

Edmond, the *Restoring Editor*, extrudes this word, and substitutes *Pisa* in its place, for no purpose but that of introducing absolute nonsense, by making the pedant say “*thou lyeſt, his father is come from Pisa*,” which is just what the father had asserted.

Yet, I suppose, that I am wrong, for Edmond whispers to me, that *Cl. Tyrrel*, with his *amber-headed cane*, pointed out the emendation, which Edmond, without loss of time, has at once adopted.

If this be to *restore*, I had rather he would promise to *amend* the text, and then we might have a chance of seeing it *restored*.

EXAMPLE XI.

Oh, it came o’er my ear like the sweet south.

Steevens.]—The old copy reads, like the *sweet sound*.

Rowe changed it into *mind*.

Pope into *south*.

Which last, *Malone* implicitly adopts,—forgetting what he said of him, when he described *the method he took*!

There is an old proverb which the Sergeant often quotes, and with some humour, in *his* profession—

“One man can steal a horse, when another cannot look over a hedge.”

Edmond

Edmond has the same degree and malady of predilection for *Cl. Johnson*, that he has of antipathy to *Capel*; though in general (to do him justice) he forms one center of opinion between them which is to reject them both.

But there is a passage of such partiality for the Doctor, in a note upon Timon of Athens, as no amiable felicities of error in attachment ever achieved.

✍ Always remember that it is *Edmond's* province to *restore* ! Here it is !

EXAMPLE XII.

The *ancient copy* reads thus—

“ Our poetry is as a gum which *uses*

“ From whence it's nourished.”

Nonsense—I admit.

Mr. Pope (the capricious innovator) by one of the happiest and most natural emendations, makes it perfect sense, and with slight change of the words—

Is a gum which *issues*.

Dr. Johnson converts *issues* into *oozes*, which, to be sure, is also very ingenious, but is not wanted; is not so like the original word that appears (by mistake) in the text, and is an arbitrary improvement, at the best, of a necessary emendation.

Edmond, the Restorer, at once embraces it.

EXAMPLE

EXAMPLE XIII.

Not so is "*poor Tib*" embraced in a note upon the very same play, in which nonsense, equally perfect of its kind, was corrected by *him*, and (as Edmond is not close to me with his *three-man's-beetle* of Johnson, Farmer, and Malone) with uncommon acuteness.

Even the hypercritic, *Mr. Steevens*, "unused to the melting mood," adopts this emendation with candour and spirit.

But Edmond first puts a little ice-water upon it, like that of Addison's *faint praise* (in *Pope's* false and base character of it) and then rejects it, "because the passage corrected *may stand*."

Enter Senators and pass over.

Painter.—How this Lord is followed!

Poet.—The Senators of Athens.

Happy men.

Painter.—Look—more.

Poet.—You see this confluence, &c.

Theobald read *man* instead of *men*.

Upon which a curious little secret peers out.

Steevens appears to have prompted the emendation as being *his own*.

Such are the little playful artifices of rival editors.

Jove

Jove laughs at the perjury of lovers ; and as he is always* *in good spirits*, I dare say that he would smile at thefts like these.

Edmond restores Mr. Theobald's right, and rejects the emendation, after calling it plausible enough.

Set against this what he has himself so well called *his idle conjecture* in a former example of this Canon.

Does it not bring that pleasant fellow, Ranger, before us ?

" There is a degree of assurance in you, *modest* men, that we *impudent* fellows never can reach."

I do insist upon it, that Pope never came within leagues of the *capricious innovation* there confessed.

I cannot oppose to this prudery of self reproach, a more amusing contrast than *Zimri-Edmond* gives in pag. 14 of the same identical play, in which nonsense is upheld and reasoned against Johnson himself, whose argument, however, is upon a measuring cast with its rejected and improved original.

* See the *Effence*.

N. B. In addition to my note there, I would beg to remind the ingenious Edmond, that *jovial*, in its *only* derivative sense from Jove, is a word used by Shakspeare himself—

" Our *jovial* star."

[*Cymbeline*,

EXAMPLE

EXAMPLE XIV.

A father complains, that one of Timon's followers attempts a daughter of his.

" This fellow here, thy creature, &c.

— — — — " this man of thine

" Attempts her love:

" Join with me to forbid him her resort!

Timon.—The man is honest.

Father.—" Therefore he will be, Timon;

His honesty rewards him in itself,

It must not bear my daughter.

This, a common reader, without a ray of criticism-professed, would alter, if he *could*; i. e. without making a perfectly new sentence.

But Edmond (with a *restoring night-cap* on his head) is firm to it as it is, and reasons upon it with his accustomed vigilance—at a late hour of the night.

Malone.] Therefore he *will be*, Timon;" therefore he will continue to be so, (to be honest) and is sure of being sufficiently rewarded by the consciousness of virtue; he does not need the additional blessing of a beautiful and accomplished wife." [This last part of the sentence has a gallantry in it somewhat unusual to Edmond, and therefore, on the part of the ladies, I thank him for it, though I am sorry to add, that I see no colour for it, and that here the gallantry is not unlike the paraphrase which is
under

under that colour a poetical flight of invention.

Min. Felix.]

He then meets an objection, which I cannot help thinking he does not answer, and I like him the better for it. The objector ("he *forgets* by whom the remark is made," which is elegantly contemptuous) reminds him "that if Lucilius would *continue to be honest*, the interference of Timon could not be wanted."

He answers, with spirit, that Shakspeare does not *write by the card*, and that he means here the general honesty of Lucilius, and *excludes this action!*"


Johnson, with great propriety, (as the *uninitiated* would say) recommends that an emendation should be made; but he also recommends his own, and which Edmond seems to approve (by adducing it uncensured) but which the *novices in critical mystery* would reject, as being more unintelligible, quaint, and absurd than what it professes to correct.

"Therefore, *well be him!*"

which he construes into Latin, *bene sit illi!*"

Alas, poor Shakspeare!

EXAMPLE XV.

 In the Appendix to the *last* and the *tenth* volume, that parting blow of *Aristotle-Edmond*, he rebukes, as well as rejects, an emendation of Pope,

Pope, which he had previously adopted and approved.

"His caution against "*capricious innovators*" was, in this instance, and in two* or three more, "*overwatched*,"† a Malonian trisyllable (unless he chuses, the word being his own, to make it either *two* syllables or *four*) which no dictionary that ever I saw gives to him in the sense, that, as I conjecture, he means to convey; I suppose him to mean, *taken by surprize*; or, in vulgar speech, *caught napping*.

Now for this *Malonian Bobadil's* planet-struck disgrace! this warning to all good Christians against his untimely end.

We were dead *asleep*.

Such is the *Malonian* text! which, of course, if undetected, would be supposed the genuine.

But *Mr. Editor Steevens*, who seems now and then to love mischief, in this war of the pins and the needles, whispers that "*of sleep*," is what the *old copy* had printed, consequently intimates that *asleep* is the word of some capricious innovator.

* *Erratum*—for two or three it should be two or three hundred.

[*Apemantus*.]

† N. B. He has the very same word (for he is bit with his own *ardentia verba*) in the Appendix to volume the tenth, pag. 577, to mark a similar imposition upon his amiable simplicity, though it played with edge tools in trusting Pope.

Edmond

Edmond is, however, quite firm upon the saddle, and retaining the *new* word "*asleep*," only says "the emendation is Mr. Pope's. *Malone*."

But in the note abovementioned, (in which he exclaims with Adam—

"I unweeting have offended unhappily deceived.")

he does not replace the *extruded* and the injured word, but proceeds *con spirito*, and makes another correction of the text, equally ingenious, but with an advantage of being supported by a new phrase "*on sleep*," which, though he has three authorities for it in *other* books, happens *never* to have been used by a poet, called Shakspeare, whose text he is in the act of *new making*, and of *professing* to *restore*.

☞ "The note is like the subject, and *your* note is like *his*, and I wish (as Lord North said)

"I could *myself* be dead" $\left\{ \begin{array}{l} \textit{asleep.} \\ \textit{of sleep.} \\ \textit{or} \\ \textit{on sleep.} \end{array} \right\}$ [The Cynic.

EXAMPLE XVI.

• The first copy reads—

"Weeping again, the king, my father's death."
Tempest.

Edmond is persuaded that *against*, is the real word; and he says, (with a dignity not inferior to that of Prospero) that *again* is inadmissible.

But

But why?

"Because *Ferdinand* afterwards tells us that he had been shedding tears ever since his father's death."

"Yet," says *Edmond*, who has always a cup of *Lethe* at hand for the poet, "as the author often forgets the different parts of his own plays, I make no change."

☞ As the tears cannot fall at once, I should say, if I were a common man (which I hope that I am too *Malonian* to be) that a young gentleman who wept without ceasing, even if the words are literally taken, wept "*again*" at every new drop or gush of his tears.

But I should also believe that here the mode of speech is figurative; and it is proved by several incidents of the son's conduct, that he was not uniformly occupied in lamenting with tears his father's death. It happens that he is at leisure enough to be in love, and coquettes with *Miranda* as prettily as could be desired, after this prodigality of tears had begun its course by his account of it.

Mark too the versatility of *my hero*!—1. He is at Shakspeare's elbow to give him a word, and forces it upon him—then (2) he is *off in a tangent*, and leaves the word, though inadmissible, "because the poet had *no memory—of his own play!!!*"

* L

EXAMPLE

EXAMPLE XVII.

First copies— - - - My prime request,
 Which I do last pronounce is, O you wonder,
 If you be maid or no.
Miranda.—]——No wonder, sir,
 But certainly a maid.

All the commentators (and blessing on their heads!) adopt the change of this word into *made*.

Some of them write their own credentials for the invention of it. But my *Lord Ch. Justice Malone* gives the palm to the anonymous editor of the fourth folio.

“ A more wanton or quaint, and *capricious innovation*—to give your friend his own words—never took its flight into an Editor’s brain,” says my legal friend.

“ The word *maid* is not only intelligible, but infinitely more natural and more delicate than to make Ferdinand ask her if she is “*made*”—a very odd expression to denote the *compliment* (here supposed) of ascribing to her a *celestial* pre-eminence.

“ The answer, which, by a miracle of good fortune, is retained, one should have thought would have decided this *great* question; for *Miranda*, who was closer to *Ferdinand* than *Edmond* is, (though I hope not close enough to *whisper*,) supposes him to have asked her— if she was a *maid*. But *Malone* does not mind *her*, and converts her

her (with all his contempt for that *Minutian* talent) into a punster.

"A little further on, which additionally confirms the original text, *Ferdinand* says to her—

— — — Oh, if a virgin,

And your affection not gone forth, I'll make you
The Queen of Naples.

"*Edmond's* first remark upon this passage is "that by the words, "*if a virgin*," *Ferdinand* proves, he was not conscious that *he* had asked her if she was a *maid* or no;" forgetting that *if* has often the import of the word *since*, and may, with propriety, have that import here.

"It is true (says he) that she has told him she is a *maid*, but this he appears to *forget*, which he could not have done if he had asked her himself.

"I have said (my learned friend grows very elaborate) the original reading was natural, and will explain myself: "I ask you, says *Ferdinand*, oh you wonderful creature, if you are what your exterior semblance imports, a *maid*; that is, an unmarried young woman, or what your celestial beauty intimates, not a *maid*, but a *goddess*." [Mr. Sergeant,——of *Sergeant's Inn*.

¶ — — occidistis, amici,
non servâstis.

Leave me to nature, my dear physicians, without any of these *alterative restoratives*. They really disagree with my constitution.

[*Shakspeare*.

EXAMPLE XVIII.

Slender.]—I went to her *in white*, and cried mum.

Malone.—"The old copy, by the inadvertence of the author or transcriber, reads *in green*, (and in the two subsequent speeches of *Mrs. Page*) instead of *in white*."

It reminds me of blind-man's buff.

White and green, and black and grey,
Turn about three times, and catch who you may!

N. B. The corrections (viz. of *green* into *white*,) which are fully justified by what has preceded (p. 292) were made by *Mr. Pope*."

It must never be forgot by the reader what Edmond says of this "*capricious innovator*."

EXAMPLE XIX.

Edmond has *restored* a line which he supposes to have been *dropt*, or *shuffled away* by the copyist or compositor, (for he is not sure which of the two offenders to accuse) and as he is to personate Shakspeare, it must be owned that it is a very *modest* imitation of the poet's manner.

"*The son of Richard, Earl of Arundel.*"

EXAMPLE

EXAMPLE XX.

— — Let me know my fault,
[on] what *condition* stands it? and wherein?

Condition is here explained by *Johnson*

“ *Degree of guilt.* ”

which, for argument sake, I will readily assume to be a just, (though it is rather a *novel*) sense of the word. But *Johnson* having thus *ditionarized* the word *condition*, changes *on*, without saying “with your leave, or by your leave,” into the word *in*. But which is more *Anti-Malsonian*, he defies all the particles in *Shakspeare*, and seems to demand the right of omitting, adding, or altering such little scraps, just as *his* impression of the sense or metre shall direct.

Edmond,—the *virgin editor*,—implicitly adopts a new word into the text, and supports it by one of his lively arguments. *In*, according to him, was the original word, because the answer is “In the condition;” but he forgets that *in*, is, or may be, an answer to *wherein*. The word *stand* appears more suitable to *on*; but at least, *on* is very intelligible, and that is ground enough on which the accurate report should stand in resisting any change whatever. But we forget that no changes of the moon are so numerous, or so inconstant as the vicissitudes of his faith.

Pope's Restoratives.

EXAMPLE XXI.

Five complete lines omitted in later editions, but found in the earliest, (A. D. 1598.) have been replaced in the text by Mr. Pope, who is called, by Edmond, the capricious innovator.

One should have thought *Edmond* would have smiled—with *Jupiter in good spirits*,—or nodded approbation from the *jovial star*, upon this *anomaly* in *him*, because it would be *reſtitute* in *others*, but moſt of all, in the *Edmondiani*; that he would have ſaid “well done, thank you, “ Mr. Pope, &c.”

So far from it, that he rejects what has been thus replaced, and ſhuts the door againſt theſe native inhabitants of the text. “Why?” becauſe *he* does not like them, and chuſes to ſuppoſe the poet rejected them.

The paſſage is full of bombaſt, with or without the litigated claim of theſe verſes. But *they* happen to be in themſelves very beautiful; and very like Shakspeare.

Their only fault conſidered as parts of the text, is the length of the parentheſis. But Edmond, (*of all the birds in the air,*) ſhould be merciful

tiful to that fault as an exemplary observer of *Nathan's Canon*.

Yet, for the sake of his dear *probabilities*, he has put the lines into hooks [—] but he ridicules the very argument on which that *extrusion* is founded, which, in act, he confirms and approves.

EXAMPLE XXII.

" And say what store of parting tears were shed,"—

" Faith, none [for] me."

i. e. none, upon my account, or for my part.

The editor of the second folio (in general, Edmond's aversion,) has altered the word *for* into the word [*by*]. I suppose because they *are like one another*!

The king is interrogating the guide of the banished *Hereford*, who means to intimate in his reply that no love had been lost between them.

" Faith, none *for me*—none upon my account —" none for me" (by either of us.)

A passage more intelligible cannot well be imagined.

~~at~~ I am this moment informed by a little girl who was hunting for me in the *Appendix to the tenth volume*, that one of Edmond's *penitentials* there (which are as numerous almost as the pages) touches upon this *Tarquinism* of his

own, which he reprobates, though with less anger than he has in general expressed against the levities of his critical deportment.

"I have adopted (he says) an emendation made by the Editor of the Second Folio, but without necessity."

"For me," may mean "on my part." Thus we say, "for me, I am content, &c. where these words have the same signification as here."

Malone.

EXAMPLE XXIII.

Mr. Editor Steevens, who has an aversion to sonnets, like the hatred of a *Montague* to a *Capulet*, after abusing those of Shakspeare, accuses the early editors of depraving his miserable conceits, and, with his accustomed wit, compares the passage as it stands, after *his* alteration, to the contrivance of the late Mr. Rich, "in making Harlequin jump down his own throat."

Edmond vindicates the passage, but not the *Harlequin process*, which he turns upon the innovator, and says, in a very affecting manner, that it is very hard he, Shakspeare, should be answerable for what he has *not written*.

The passage is—

Pity the world or else this glutton be,
To eat the world's due by the grave of thee.

Steevens

Steevens alters it—

be thy grave and thee.

i. e. be at once thyself and thy grave.

He had prefaced the alteration thus—

“ I read, piteous constraint (to read such stuff at all!) &c.

The explanation of the original passage by Edmond is with a hecatomb of notes to its honor.

☞ “ The meaning seems to be this—

“ Pity the world, which is daily depopulated by the grave! and beget children in order to supply the loss! or if you do not fulfil this duty, acknowledge, that as a glutton swallows and consumes more than is sufficient for his own support; so you, who, by the course of nature, must die, and by your remissness, are likely to die childless; thus, “ living and dying in single blessedness,” consume and destroy the world’s due, to the desolation of which you will doubly contribute, 1. by thy death, 2. by dying childless!”

“ He considers the propagation of the species as the *world’s due*, as a right to which it is entitled, and which it may demand from every individual.”

☞ One should really think Edmond was a midwife.

☞ There is a very marked instance of Edmond’s wit in page 139 of his tenth volume.
It

It is a note upon this line in the Rape of Lucrece.

“ To blot old books, and alter their contents.”

“ Our author probably, little thought,” says *Edmond*, smiling (but in scorn) at the *capricious innovator*, “ when he wrote this line, that his own compositions would afford a more striking example of this devastation than any that has appeared since the first use of types. *Malone*.

EXAMPLE XXIV.

The word *ibwartings* interpolated by *poor Tib*, is at once adopted upon the hypothesis that some of the letters dropt out, and that *Mr. Compositor*, to restore the word by *conjecture* (not, I hope, an offence, *per se*!) produced the word *things*.

The folio reads—

You might have been enough the man you are
By striving less to be so.—Lesseſt had been
The *things* of your dispositions if
You had not shewed them how you were disposed,
'Ere they lacked power to cross you.

“ N. B. This emendation by *Tib* (half rising from his earth like *Antæus*) is it seems an *improvement* of *Rowe*. But I have the misfortune
to

to think *Rowe* is much happier because more natural and less quaint.

“ the *things* that *thwart*.”

It is also full *as* reconcilable, (i. e. not reconcilable at all) to the hypothesis of the *restoring* compositor, for if he had entirely deranged the word, and spilt the letters, I cannot imagine upon what principle of a compositor's fancy, he coined the word *things*, by conjecture without premises—a compositor is not prone to conjectural criticism, that ever I knew, any more than a short hand writer. [The Sergeant.

✠ - - - - Sanus utrisque
Auribus atque oculis.

N. B. Whenever Edmond *chuses* to restore by rejecting the original transcript, he has one or other of the following solutions ready for him in the hand of the fairies.

1. A compositor's *beteropticism* or *glancing eye*.
2. The confused * *ear* of the copyist.
3. Letters *dropped out* or *shuffled out* amongst the types.

* “ Not working with his *eye*—without his *ear*.”

Hen. V.

N. B. The copyist has an *ear* not unlike that of the Irish echo.

EXAMPLE

EXAMPLE XXV.

Norfolk! *fo fare* as to an enemy.

Fare is the old word, and the meaning is clear. They had patched up a kind of armistice, and are taking their leave. *Hereford* says, *fare* as well as I can with an enemy to *fare*; i. e. not beloved, but safe upon the faith of honor pledged.

The word *fare* is changed by subsequent editors into *far*.

It is enough to say that it is not wanted. But the *reason* for it, and the *support of the reason*, are of all refinements the most entertaining. It escaped from *Johnson*, but is caught by *Edmond*, who finds it and wraps it up in *Doctor Subtilis's* cloak.

Dr. Johnson's Reason.—“ So far as unto mine enemy I have addressed myself to thee—now I address you, with *kindness*, and with *tenderness*—“ *confess your treasons!*”

N. B. I have heard and seen very similar instances of endearment in the late *Sir John Fielding of Bow Street, Covent Garden*—in a cat when playing with a mouse—and in *Doctor Johnson's* tenderness for the *champions of Ossian*.

Support of the reason.]

“ Surely *fare* was a mis-print for the word *farre*, the old spelling of the word now placed in the text.

The

The meaning *may* be "so much civility as an enemy has a right to, I offer thee."

1. N. B. He is rather shy of the *Bow Street Graces*, imitated by *Johnson*, though he adopts the first batch of his comment.

2. N. B. The original word, as I have explained it, and as it explains itself, admits of the very same import which Edmond here gives to the *substituted*, and (he *must* excuse me this once if I add,) the *interpolated* word.

Mix. Felix,

Making a bow, and with
his hat in his hand.

By the way,—this reminds me of another circumstance in Edmond, which marks consummate ability in his *Anti-Malonian* exposition of the same pretty little word *far*.

"You speak him *far*."

Cymbeline.

"When I was more a friend to conjecture than I am at present, I *supposed* Shakspeare might have written

You speak him *fair*.

"But the old reading is probably right.

Malone.]

You are lavish in your encomiums upon him—
your elogium has a wide compass. [*Malone.*

Who would not suppose that *Malone* was the *Pythagoras* who had made this ingenious discovery upon the anvil of his own brain?

But

But the author of *the Revival*, &c. &c. published in 1765, had written page 469 of that work, in which are to be found the words following—

“ You speak him *far*.”

“ That is, you praise him *to a great extent*.”

— — — — — potesne
ex his ut *proprium* quid noscere ?

[Horace's question to Edmond.

N. B. Admire! sagacious reader, first, the utter suppression of the fact that *Edmond's* patent, as the expositor of the word *far*, had been preoccupied by the *town-clerk of Exeter*.

N. B. Admire, in the second place, with how much *addresses* he supersedes the *law* which he made for himself; i. e. made either for an active department, or a *sine-cure*,—*ad libitum* of the judge and the executioner.

The *law* may be found in his preface, page liv. “ I have, in general, given the true explanation of the passage by whomsoever made without loading the page with unsuccessful attempts, &c.”

He does not there say *in words and syllables*, that he gives the *name* of each expositor, but he says it by what seems to be his general habit.

The very note immediately following this proves it amongst a thousand other instances of the same kind. It is a mere explication of another passage, and which furnishes an additional argu-

argument in support of the comment previously made by the author of the *Revisal*, yet he assigns the name of the expositor, who *happens* to be the *αυτοκρατωρ* Johnson himself.

“ I do extend him, Sir, within himself.”

“ Note, “ my praise, however extensive, is within his merit.” [Johnson.

But he dispenses with his habit in the passage before us, with a turn of his phaeton, that equips him as a charioteer for a seat upon the ministerial bench in the House of Commons. In other words, he makes the discovery of another Archimedes pass for his own, by paraphrasing it.

[*Probatum est.*

Apropos—my unpolished habits of nature in the passion for truth, which old age can with difficulty subdue, compel me to say that Edmond’s predecessor, the ingenuous Mr. Editor Steevens, appears to have read the line of

“ *Dolus an virtus, &c.*”

with zealous attention to its principle.

But he generally inverts *Edmond’s* process, and abbreviates instead of dilating the suppression of the loan.

Take, for an example, the following instance, especially as it bears upon this very *Mr. Heath*, who is the author of *the Revisal*, and whom I have the honor very often to meet (though I suppose

suppose better dressed) in the notes of George and of Edmond—

“ The force of his own merit makes his way :—
a gift that heaven gives for him—which buys
a place next the king.” *Shakspeare.*

“ That is, as he is a man of no parentage or fortune, and consequently unable, of himself, to use, by interest or purchase, his merit is the purchase, which Heaven, to whom he is indebted for it, lays down for him, and thereby advances him to the highest preferment.”

Heath.

“ What he is unable to give himself, Heaven gives or deposits for him, and that gift or deposit, buys him a place.” *Steevens.*

I am sorry to add, that *Edmond*, who imitates occasionally *all* the editors, (as *Tully* did *all* the orators) is not *universally* a master of this talent; for I remember smiling at a romantic delicacy of the said *Edmond*, in telling us that *Shakspeare* borrowed hints of a particular scene in the *Taming of the Shrew*, from an old play of that same title, which is republished, and which he had stated himself as the general ground work of *Shakspeare's* play; but he adds, with Spanish punctilio, “ as *Mr. Steevens* has observed,” though nothing was ever more trivial than his remark, or more deceitful into the bargain, if it insinuates that no other similitude can be found;—as it happens that *Shakspeare's* play is almost a copy of the old one in the general arrangement;

rangement; in the material incidents, and in the point as well as the turn of the characters.

This reminds me of another habit in editors professed, that of asserting whatever is *convenient*, though sure to be refuted by authorities if consulted.

For example, *Mr. Editor Steevens* is kind enough to assert as a fact—in which *Edmond* coincides with him—(and the *Ghost of the Royal Dane* is of the same opinion) that Shakspeare did not write the first play called “*The Taming of the Shrew*.”

But as no self-evident, or uninteresting proposition can be too well proved, he adds, that it is meanly written, (the first play) that Shakspeare took nothing from it but the order of the scenes, and a few lines which he may have thought worth preserving.

“*The Fairy Queen*” is not more fabulous than every syllable of that assertion, though delivered by the Mirror of Truth, *Mr. Editor Steevens*, and this, accompanied by a reference to a fact that can speak for itself;—as that first play is republished.

The second (or Shakspeare's) play is in many, and essential particulars of character, of incident, and of selected phrase, almost a lame copy of the original.

The adventure and the occasion of the marriage, the conduct, and in general what is called

* M

the

the *dénouement* (or, in our language, the evolution of plot) are, in general, closely the same in both.

- The undress of Petruchio at the marriage—the abrupt and the humorous journey after it—the mock-ruffian quarrels with his cook and the other servants—the beef and mustard scene with Grumio—the dialogue with Messieurs the haberdasher, and the taylor—Petruchio's return—

“ E'en in these honest meane habilaments.”

(a line taken from the first play, word for word.) The sun called the moon, and *vice versa*, by the reformed and gentle Kate—the cap trod under the foot—the lecture of Catharine to her sisters—the hand offered in one play, in the other placed under Petruchio's feet, are, with many others, marked circumstances of merit in the original play, and of Shakspeare's obligations to it, though it may be superfluous to add, that he has, in general, as well as elsewhere, improved upon his model.

✂ A similar instance of the poetical editor's *quid libet audendi potestas*, in the shape of a literary theft called plagiarism, occurs in the following passage—

“ Blow till thou burst [thee] wind.”

[Thee] is an emendation by Simpson.—It is, at least, a very ingenious one.

Mr. Editor Steevens makes it his own, plays with it a little, and then gives it up, retaining
the

the word "*thy*," which *Edmond*, but I dare say not in earnest, adopts.

Another and similar instance of this playful talent, which appropriates to A the literary goods and chattels of B, is before me. Says the old copy—

- - - There is no soul,
No, not so much perdition as an hair.

Rowe, *Pope*, and *Warburton* changed it thus—

There's no soul [lost.]

The Author of the Revival, in a very sensible note, replaces and vindicates the original.

Steevens implicitly follows him, and adopts his argument, but without a hint that he had been thus anticipated, and pre-occupied


EXAMPLE XXVI.

His letters are his mind—not I, my Lord.

Lord is interpolated by *Capel*, but the interpolation is adopted as a correction, which, in *Edmond's* words, is "certainly right;" but still of this interpolating *Capell*, not a syllable is to be found which intimates praise; nor is he named amongst the editors by *Edmond*, but in a list of the money which each of them has received; and in which list, I hope, *Edmond* has outstripped them all, though *Mr. Boswell* intimates that he has given his edition to the public for nothing but fame.

M 2

~~3~~ I can-

 I cannot have a better place for an *apropos* upon the subject of this gentleman; for such he was in birth and in manners. It has been the fashion for all the editors of his time, without exception, to depreciate his labours and his critical merit which has been accomplished in two ways; the first, by laughing at his quaint and pedantic style as a writer; the second, by adopting his very useful discoveries and making such discoveries their own.

Some proofs out of many shall here be inserted.

“ With him (Shakspeare) a change of scene generally implies a *change of place*, but always an *entire evacuation* of it. Capel.

Steevens, who wrote after *Capel*, without a hint that such a man as *Capel* ever existed, or any man who had ever dreamt of this key but himself, writes the following words—

“ A change of scene with Shakspeare most commonly implies a *change of place*, but always an *entire evacuation* of the stage.

2. “ In *Merry Wives*, &c. Shakspeare made use of some incidents in a book mentioned before, *Il Pecorone*. It is probable this novel, in an *old English dress*; was transplanted into a foolish book, “ *the fortunate, the deceived, and the unfortunate lovers*.”

There is a like story in the *Piacevoli Notti di Straparola*. Capel.

Steevens.—“ A few of the incidents in this comedy might have been taken from some *old translation* of the *Il Pecorone*.

“ I have

" I have lately met with the same story in a very contemptible performance—" *the fortunate, the deceived, and the unfortunate lovers*. A something similar story occurs in the *Piacevoli Notti di Straparolo*. Mr. Steevens.

And such is the *address* of rival editors ! I am happy that Edmond, who had read Mr. **Capel's** hint, and Mr. Steevens's *improvement* of it (by *making it his own*) has given the palm of discovery, to the *second of the discoveries* (Hibernicè) without condescending even to name the first. In *Bishop Hurd on poetical imitation*, I see nothing to be named with such a miracle as the coincidence I have remarked, for we must believe that *Steevens* made the two remarks without any use of **Capel**, though he must have read him, or that he took what he found in him, and (as in other *summary changes*,) altered the marks to pass the article for his own. This problem I leave to *Edmond's* ingenuity and zeal for the cause of truth. M. F.

☞ Since I wrote this note I saw the execution of Mr. **Capel**, by *Edmond*, page 392, nor will I say any word in his favor again.

We are told, " that he has hung himself in chains over the poet's grave, as the late Bishop of Gloucester *justly* said" (this may be excellent *wit* and *justice* too, but it surpasses *my* intellect) " that he has boasted of his emendations in his preface, as being in their number equal to those of all the other editors and commentators put

M 3

together.

together. That in truth, out of *three hundred and twenty-five* emendations which Edmond

("good easy man")

had *once* thought he (Capel) had properly received into his text—*forty* alone were his own—*two hundred and eighty-five*, those of other editors and commentators—that his innovations adopted from others, or introduced by him from ignorance of the ancient phraseology and customs, are *nine hundred and twenty-two!!!*"

"Peace to his manes!

"I had rather leave them to this gibbet of infamy than respite the execution by anatomizing the accuser. [Cynic.

A young friend of mine has taken it up, and thinks he has refuted Edmond in a volume (*quarto*) which it has not occupied more than *five years* to digest. M. F.

N. B. I once thought a cut upon Mr. Tollet rather severe, and somewhat ill bred, as if he had been a Capel, in the same volume. "Mr. Tollet *very idly supposes*;" but happily for Mr. Tollet's fame, he says, in the same volume, that he, himself, had been a *very idle conjecturer*, pag. 289, "*I once idly conjectured*," &c.

[Malone.

To resume the executed Capel, *omnes per mortis animam fontem*, it should, perhaps, be a Canon, "that accuracy of truth is out of its element, when a devoted editor is to be immolated.

We

We are told, page 467, that Mr. **Capel** admired, as well as recognized, the *genius* of Shakspeare in *Titus Andronicus*; and the mode of ascribing this opinion to **Capel**, is a master piece of rhetoric before we come to the fact.—I shall quote *Edmond's* words. “ It must prove a circumstance of consummate mortification to the living critics on Shakspeare, as well as a disgrace to the memory of those *who have ceased to comment and collate* (a paraphrase of an Editor's death) when it shall appear from the sentiments of one of their own fraternity (who *cannot well be suspected of Asinine tastelessness or Gothic prepossessions*) [how delicate and polished is this irony!] that we have been all here mistaken as to the merits and the Author of this play. It is scarce necessary to observe that the person exempted from these suspicions, is Mr. **Capel**.”

Let us here pause, and let us interrogate the reader what he *expects* to find, but that **Capel** had the Asinine tastelessness and Gothic prepossessions of an editor and critic, who not only was of opinion that Shakspeare had written this play; but that in defiance of the other editors, thought it was a very excellent play, and worthy of the Author's genius.

Accordingly he tells us more in detail what Mr. **Capel** thought, viz. “ that in this play, “ generally, to the *editor's eye* (his own) Shakspeare stands confessed; that in particular the “ *third act* may be read with admiration, even

M 4

“ by

“ by the most delicate, who, if they were not
 “ without feelings, may chance to be touched
 “ by it with such passions as tragedy should
 “ excite, that is, terror and pity.”

Then comes, by way of note, the following passage—“ It were injustice not to remark that
 “ the grand and *pathetic circumstances*, in *this*
 “ *third act*, which, we are told, cannot fail to
 “ excite such vehement emotions, are as follows—*Titus lies down in the dirt—Aaron*
 “ *chops off his band—Saturninus sends him the*
 “ *head of his two sons*, and *his own band again*,
 “ *for a present—his heroic brother, Marcus, kills*
 “ *a fly.*”

Is it not evidently intended by the anatomist in this passage, to impute that Mr. Capel not only in general admired this play, but selected as the peculiar objects of his praise, these *grand and pathetic circumstances* which have been here enumerated? just, in short, as if Capel had said, that a delicate reader of these very *incidents* must, upon *their* account, be deeply interested and affected, if he has any feeling,

The more I sink the *candour* of this reference to Capel, the more I raise the *ingenuity* of it, the more I lift the editor into the poet—

“ *Sic veris falsa remiscet.*

“ *Primo ne medium, medio ne discrepet inum.*”

A verse exactly applicable to his management, for if he had stated *the whole* passage, he would have incurred the ridicule of a *discrepancy*, to
 use

use the Horatian word, and which poets alone, by *their* command over the materials of truth, can avert.

First, Mr. *Capel* happens to agree with all the editors and critics upon the merits of this play in general, which coincidence of opinion he happens to express, and which expression particularly applies to the *very incidents* that *Edmond* represents to have pleased him (*Capel*) *the most*, as those in which, according to him, the genius of Shakspeare stands (peculiarly) confessed.

It will not be at once believed by those who are superficially acquainted with *Malonian address*, that *Capel* has written as follows, and that *Edmond's* acute perception, has quite overlooked the passage.

“ It has been alledged” (he says) “ that it is a very bundle of horrors, and unlike the poet’s manner, and even the style of his other pieces.

“ All which allegations are *extremely true!!!*”

Had *Edmond* quoted this passage, he could not have said, without mutiny against the *Horatian Canon* last mentioned, that *Capel* found all the other editors mistaken as to the merits of this piece.

It would have a *discrepancy of parts* in his dramatic structure of the Satyr. He therefore drops or spills it (like the vowel in Shakspeare’s name.)—That omission is *one* specimen of his genius.

(2.) The *next* is, that he copies words out of the context, which really are there, omitting
three

three or four little words that are necessary parts of the sentence, and qualify the assertion.

He describes him as pronouncing that (generally) in this play, "Shakspeare stands confessed," leaping over three words, and which I beg leave to insert "*in some places.*"

Now I apprehend it is very consistent with his general approbation of the judgement passed by all the other editors and critics (and which he has distinctly expressed in words that are marked as well as clear) that he should admire *some parts of the work*, and think them sublime or pathetic.

It is also equally self-evident that if he had *not stated* these parts which he admired the most, he would be *understood* as meaning the *sentiments and expressions* abstracted from that bunch of horrors which he had previously reprobated.

3. But now for another stroke of address! Capel lays particular stress upon the third act, and says, "that no reader, let him be ever so delicate, can read this act without such emotions as terror and pity excite."

Upon which, before I was *fraternized* into a *Malone*, I should have remarked, first, that notwithstanding the *horrors* enumerated by Edmond, as occurring in this act, it *might* contain very affecting *thoughts*, and very sublime or beautiful *expressions*. I should also have inferred (secondly) that Mr. Capel meant (upon every ingenuous principle of construing his words)

words) to detach these topics of his praise from those passages of savage and of disgusting horror which he had in general disapproved. The very expression of this criticism denotes this peculiar distinction. He does not say the delicate will be offended by *no* passages in this act, but that it may be read with admiration, by the delicate, who may chance to find themselves touched by it, &c. that is, touched by what they *read*, which are the *words* and *thoughts*.

Whether he is correct in this judgement, or inaccurate, is another question; but which, at least, may admit of discussion without imputing the *Asinine* or the *Gothic*, to his (*invented*) approbation of the *chopped beads*, the *chopped hand*, or the *killed fly*.

I am, however, Gothic enough to be so far of Mr. **Capel's** opinion, that I see many lines in this act, which are to my conception, worthy of Shakspeare, and superior infinitely to the rest of this play, as well as to the general style of his cotemporaries.

4. I have not yet parted finally with Edmond's unexampled *address* in this anatomy of **Capel** as a butcher, who delighted in *human shambles*, &c.

He actually, by a reference that follows, enables the reader to soften, if not refute the whole drift of his charge and proof.

He refers to a note by *Farmer*, which note, with no inferior spirit of candour to that of his friend, having stated the admission of these deformities,

formities, ridicules the apology for them by ~~Capel~~, as if it had been this, viz. "that Shakspeare must have been guilty of them because others were."

The fact is, that ~~Capel~~ does no such thing. His course of argument is this, in which I see nothing very *Gothic* or very *Asinine*.

He first admits the general charge against this play.

But he denies that necessarily Shakspeare cannot have written it merely upon that account.

He then gives the reasons of his opinion that he did write it.

One of them is, that it passed for his work.

A second, that it was much admired.

A third, that it was the taste of the age; which he exemplifies in other plays, not even insinuating, that it was therefore necessarily the taste of Shakspeare, but that it makes the objection to it as being *his* work, not, of itself, decisive.

He then adds *his* opinion, "that Shakspeare's genius appears in *some parts of this play*, and particularly in the act which he commends."

To infer from this context, first, that ~~Capel~~ admires the work in general; secondly, that he admires the *chopped beads*, &c. or, thirdly, (which is inconsistent with such imputations) that he *justifies* the deformities because if others would have written them, Shakspeare *must* have written

written them, is, perhaps, the *ne plus ultra*, even of a modern editor's *delicacy* and *reasoning*.

N. B. Of this act *Edmond* says, "that it is highly probable *the second scene* was added by Shakspeare"—yet in that scene is the very passage of the *Myothobonous* hero which *Edmond* has treated with such ridicule, and the following lines to which none can be superior in the rest of the piece for absurdity.

Or get some little knife between thy teeth,
And just against thy heart make then a hole;
That all the tears that thy poor eyes let fall,
May run into the sink, and soaking in,
Drown the lamenting fool in sea-salt tears.

Mar.—Alas! my Lord, I have but killed a fly.

Tit.—But how, if that fly had a father and mother?
How would he hang his slender gilded wings,
And buzz lamenting doings in the air?
Poor harmless fly,
That with his pretty buzzing
Came here to make us merry, and thou hast
killed him.

Mar.—Pardon me, sir, it was a black ill-favored fly,
Like to the Empress, moor, therefore I killed
him.

Tit.—O! O! O!

- - - - - We are not brought so low
But that between us we can kill a fly
That comes in likeness of a coal black moor.

It appears that "*poor Tib*" considered it as no play originally of Shakspeare, but as having received the addition of "*masterly strokes*" by *him*, as having been improved by him,

him, introduced by *him*, and ascribed for those reasons to *him*. This he represents to be incontestible.

Between this opinion and that of **Capel**, there is a mere shade of difference.

Dr. Johnson sees no reason for believing that he wrote *any part*, but having added that *Ravenscroft*, who *revised* it in the reign of Charles the Second, supposed, *in parts of it*, the hand of Shakspeare, he only says that *he* does not find those touches *very* discernible. *Mr. Warner*, we find (in *Mr. Farmer's* note) has differed from his friend *Mr. Upton*, who is peremptory in rejecting it.

Enter Mr. Steevens.—In *him* we shall have at least *fancy* in statements of *the fact*.

In *Titus Andronicus* he asserts that, 1. no quibbles appear.

2. No play upon words.

3. No dissyllabic or trisyllabic terminations; that *ergo*, it is not written by Shakspeare.

1. Oracle—

“ No quibbles.”

To the tomb of the Andronici.

(pag. 381.)

How many sons of mine hast thou *in store*,
That thou wilt never *render to me more*?

2. Oracle.—

“ No play upon words.”

And

And set a *head* on a *headless Rome*.
 - - - Whose virtues will, I hope,
Reflect on Rome, as *Titan's rays on earth*,
 And *ripen justice*.

i. e. as the sun *ripens a melon*.

He is not *with himself*, let us withdraw.

Renowned Titus—More than half my soul,
 And faster *bound* to Aaron's charming eyes,
 Than is Prometheus *ty'd to Caucasus*.

Oracle 3. part 1.

“ No *disyllabic terminations*.”

In the very next page of *Malone*, after he has
 quoted, and has domiciled this *oracle* of Stee-
 vens, we discern the two following lines—

The Greeks, upon advice, did bury | *A—jax*.
 How Troy was burnt, and he made miser|*able*.

There are *twelve* more instances of the same
 kind in the *first act alone*.

Part 2. Oracle 3.

“ No *trisyllabic terminations*.”

Titus thou shalt obtain and ask the | ^{1 2 3}*emperry*.
 Will you bestow them friendly on An|^{1 2 3}*dro-ni-cus*.
 Now, Madam, you are pris'ner to an | ^{1 2 3}*emperor*.

EXAMPLE XXVII.

Canon within a Canon.

A restoring physician should approve no resto-
 ratives but his own. *Warwick Lane.*

These

These lily *lips*,
This cherry *nose*.

Midf. N. Dream.

Mr. Theobald has introduced *brows* for the sake of the rhyme, which, except in this verse, is uniformly sustained in these couplets.

Dr. Warburton has adopted the intruder, and (like certain other editors of *my* acquaintance) has made him pass for his own creature by the soldier-like word of *Bardolph accommodate*.

They little dreamt that if the rhyme of *brows* to *nose* could be received, *nose* would be the rhyme of *brows* to all critical eternity in the future accent of that word as pronounced by a reader to a copyist in prose or in verse.

Edmond refuses to admit the *caprice of the innovation*, and rehabilitates the *lips*.

He is fond of lips.

He says (with *Shylock's* "excellent young man," or *Daniel the second*) that neither *eyes* nor *ears* of a copyist mistook, or *could* have mistaken *brows* for *lips*.

"True, oh king," answers *Theobald's ghost*. But *we* are told in *Elysium*, that words drop out of your printing machines, and justify *you* when it is *your* will and pleasure to pick them up, on grounds of conjecture. But, perhaps,

Turpe putas parere minoribus.

☞ After all, it must be confessed, that *Metbusalem*, in the nine hundred and sixty-ninth year of his life, could not have made half the

the collations which *Edmond* has not only dispatched, but copied in a fiftieth part of the time.

I am sorry to observe that *Addison* is not fond of those who collate various readings. It is in one of *his* papers that we find them *illiberally* accused of taking up the time of the learned and puzzling the ignorant by their collection of twenty or thirty varieties in a passage transcribed. His ridicule upon them in the note upon the song,* is really so *flippant*, that he deserves to be edited, interpreted, and enlarged *by them*.

I would beg leave to bind up this *restorative Canon* with a *Minutian* counterpart of *Malonian* candour, by recommending, in *Edmond's* name, and with *his* love to the reader, that we should cling to his *professions*, and make his *conduct* the example of *capricious innovation*; in short, by saying for him (as I have no doubt that he has often said for himself, though, perhaps, "*metuens andiri*, at his midnight orisons in *Queen-Ann Street, East*.)

" *Trust not my readings nor my observations!*

[MUCH ADO ABOUT NOTHING.]

* *Essene*, &c. page 139.

APPENDIX.

Milton's Maid Servant.

AS the last proof sheet was going to my invaluable friend *Mr. Smeeton of St. Martin's Lane*, a young woman called upon me, whose age I guess to be near twenty-five, but I was not ill-bred enough to ask her:—she had a very interesting figure and countenance, but was dressed *à la fille de chambre*.

She told me at once—in *medias res*—that she was a lineal descendant from the maid-servant of *Milton the poet*, whose memory had been so defamed by *Edmond*; and she could assure me that her line of descent was legitimate—I told her there could be no doubt of it from the modesty of her own appearance. Having thanked me for this compliment, in a very animated blush, accompanied with a gentle smile, she added, that a gentleman who had chambers in the Temple, was her mistress's brother, and had been so good as to vindicate her in the paper that she had the honor to lay before me—that he was extremely amiable and clever, but she was not at liberty then to give me his name, though she could assure me that nothing but his goodness of heart could have interested him for her.

I was

I was charmed with her delicacy, and gave her a dish of coffee—took the manuscript, and promised, “upon the faith of a Templar,” that I would make her family’s welfare (inseparable from its honor) an immediate object of my care—she curtsied. I told her of Ariel’s injunction to her playfellows, and read the kissing note—we parted.

When I examined the manuscript I was delighted with it; and except in superadding the dot of an *i*, which the young Templar had omitted, I give the manuscript as pure as I received it from his *protégée*.

If I am asked what analogy there is between Milton’s maid-servant and the *Malone edition of Shakspeare*? I answer, “the same that, happily for the world, united the *supposed* author of *Junius* to the unquestioned writer of *Absalom* and *Achitophel*.”

Milton wrote an epitaph upon *Shake|speare* (as *he* wrote the word). This, by a natural episode, lets-in the *apropos* of the Templar, and the manuscript.

About it, Goddefs, and about it.

Pope.

Here follows the Manuscript.

Axiom.

In trifles we are to assume an error, whether it has any or no existence.

N 2

If

If the inaccuracy, being our own, is of consequence enough to be detected, (which ex concessis it cannot be) no harm is done, or we may be self-accusers at the worst, after being detected by others, which, being ingenuous, makes the fault becoming. But there is a hope that we shall escape the deprendi miserum by the insignificance of the faults.

Hæc inter

Occasion is given to say more of the real and of the only subject "sic fit, avite, liber :

Un livre fait tout, & sans Aristote

La raison ne voit goutte & le bon sens radote.

Boileau.

Problem—

Note, p. 109, of *Dryden's* life, *Malone* says, " that a servant-maid who had lived with *Milton*, represents him in her deposition, to have died late at night on a Sunday, about a month preceding her evidence in that cause, which was, Sunday the 15th of November.

" But that *Milton* was buried on the 12th.

" That she evidently therefore mistook a week in her reckoning."

* Enter *Grammar*—one of *Edmond's* University-laureats.†

* This transition from axioms and problems to theatrical images, has the careless inaccuracy of taste which characterizes youth; and one cannot be angry with it in a Temple student, who is the champion of a sister's maid.

† See the *Effence*, &c. page 67.

Grammar.—

Grammar.—If you should read this passage as the *ordo verborum* imperiously demands that it should, and must be read, you will understand that *Sunday the 15th of November was the day on which the maid-servant gave her evidence.*

Enter the Bishop of London.—

Whatever becomes of *Priscian's bead*, you must not harbour a thought so profane as that business was done by an *Ecclesiastical Court* on a *sunday* in so exemplary an age.

You must, therefore, in the *forum* of conscience, if not in *grammar*, take the other alternative, and suppose that *Sunday* here was the day on which her master died.

Burgersdicius.

Perhaps "the nurse of all the Capulets" will tell us by what process of *Du Cange's almanack*, we so "*evidently*" make out the maid's false reckoning; she deposes "*that it was upon a Sunday, about a month before,*" speaking indefinitely of the time as more or less than a month, but with precision as to the day of the week. It was added, "*which was the 15th day of the preceding month.*"

This addition must have been a rapid corollary from the almanack, introduced by the ingenious officer of the Court who wrote the deposition, (had any such part of the document ever existed)

not

not from the mind of the witness—*not* from her expressions.

Here then is a discovery of an error in the maid-servant's calculation, which, but for the *evidence of that which does not exist*, would have slept with its fathers for want of a better understanding between the maid-servant and the man-critic.

All the world knew, upon clear grounds, the day of *Milton's* death.

And what a champion of discoveries! what a knight-errant of dates in *terra incognita* must this biographer of *Dryden* be, who discovers again what the sagacious *Thomas Warton* had published nine years before, and then, like *Americus Vesputius*, makes the laurel fit no head but his own!

A surprize.

But, oh, gentle reader! what if I tell you there is, after all, *no such account by the maid-servant?*

Yet such is the fact.

§ There is not one syllable in her deposition which refers to the day on which her evidence was given, or to a month's reckoning of a death which had past (any more than to that of a nine-month's reckoning of a birth to come); and she has never deposed that he died at a late hour of the night.

The

The last of these particulars, and the most affecting, is pure imagination. It may be found under the article of *Malone's Fairies*. It sounds tragically in the opinion of *Oberon*, and it finishes well.—Death and murder should be at midnight.

As to "the month before she gave her evidence," whether it was taken from any other deposition, or from *Dyer's Junius*, in some fragment of a number that never appeared, is of less consequence, than to see with pleasure, that it gives occasion for doubt, which leads of course to discussion, which is, *prodire tenus*, in the five hundred and sixty-ninth page and a quarter.

Fact.

The account of *Elizabeth Fisher* is in these words—

"This deponent was servant under *Mr. John Milton* for about a year before his death, who died upon a Sunday the 15th of November last, at night !!!

Hiatus.

We are not informed by the historian at second hand, who the maid-servant was, and where *she* was buried; at what hour, and whether at a late or an early one; how many legitimate productions of her own (or *Dinah-Sbandyismata*) she might have numbered; and whether she had ever *misreckoned* as a *matron*.

It

It would have *enlightened* us to have been made familiar with her namesake and her fellow witness *Maria Fisher*.

The ecclesiastical proceedings only tell us that she lived in Brick Lane, in Old Street, *ubi moram fecit per spatium sex hebdomadarum anted cum Guiddon Culeap infra locum vocat. Smock Alley; et anted cum quodam, Rogers, &c.*

Even this might have been improved by "elucidations of the obscure, and solutions of the intricate," as *Johnson* would have stated them.

I answer to all these *pedantries*, and I answer for *Malone*, who is above answering for himself, in the words of *Pope*, and in a poem called the *Dunciad*.

About it, Goddes and about it!

PROBLEM II.*

An unsolicited kindness of *Lord Shaftesbury* to one of *Dryden's sons*, induced him to add twelve complementary lines to the second edition of *Abalom and Achitophel*.

In the second edition of *Biogr. Brit. Dr. Kippis* gives an account which he had received of this transaction: it was thus—"this act of generosity had such an effect upon *Dryden*, that to testify his gratitude, he added the four fol-

* This *Problem* is clear gain, and has no connection with *Milton* or his maid, but it is in *the same band*.

lowing

lowing lines in celebration of the Earl's conduct as Lord Chancellor.

“ In Ismael's Court, &c.”

Upon this passage in the Historian, *Edmond*, with infinite self complacency at the conceit which he had engendered, and with books of arithmetic in his hand, says, pag. 147, “ It appears that the original relator was not *half* informed, for the lines inserted were not *four* but *twelve*.”

It is true that *four* and *four* are eight; and therefore *Kippis* must have given us two more lines before he had conquered *half* the way to the dozen.

6

6

12

On the other hand is it not an axiom in mathematics, that *omne majus continet in se minus*? and if *all* the verses are *twelve*, do they not include *four*?

May it not also be remarked, that as the *eight* other lines are introductory to the *four*, which constitute the main idea; thus prepared, and compressed, the *four* lines, would *alone* be counted by *Dr. Kippis* or his relator.

In answer—“ *defendit numerus*,” or in English, the *number* defends the *account* of it, and the
 * O account

[186]

account forms a part of the bookseller's demand
upon the reader's pocket for

“ Some Account of Dryden's Life.”

Here ends this very curious manuscript.

FINIS.

J. Smeeton, Printer, 148, St. Martin's Lane.

